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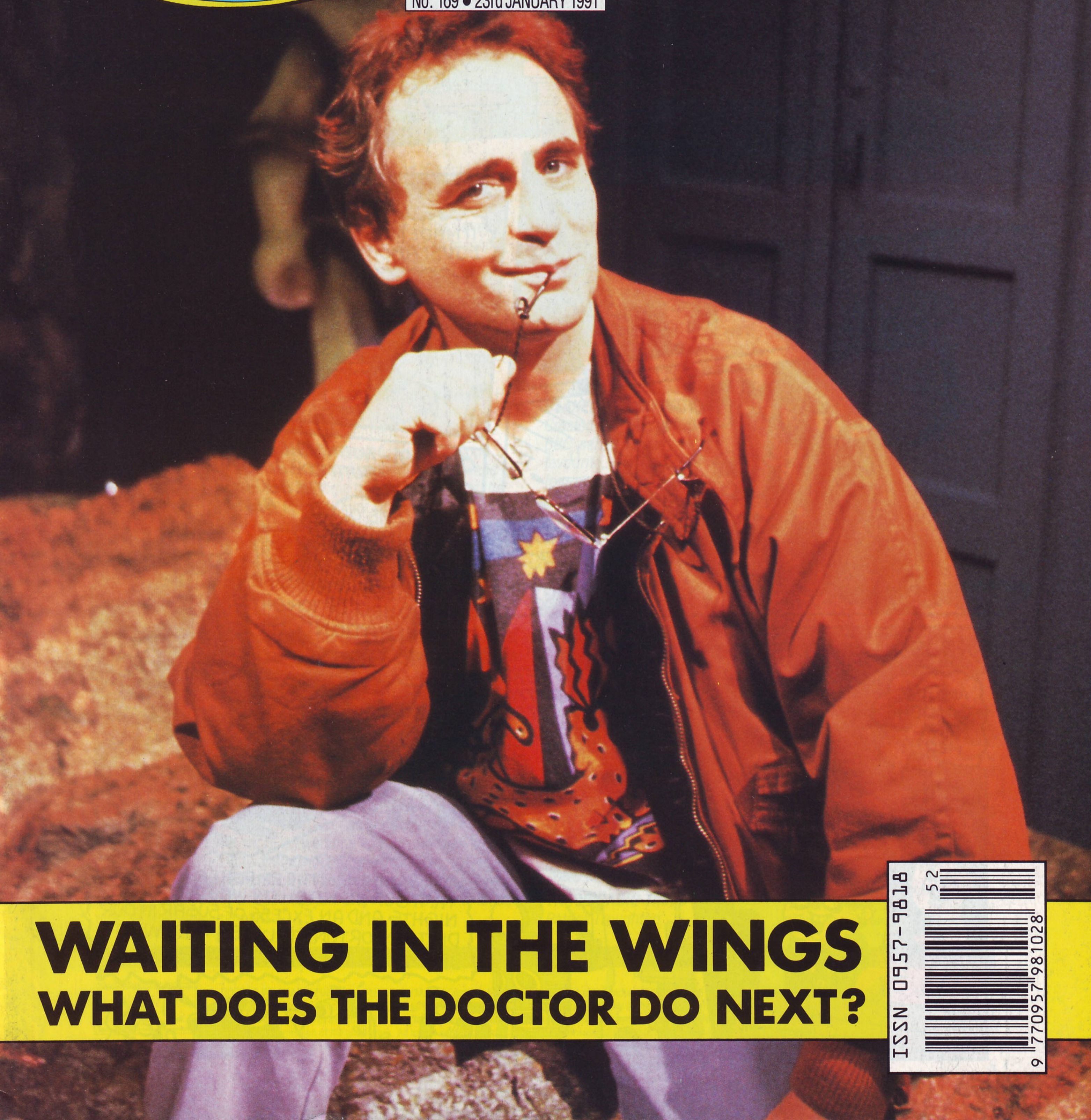
BLAKE'S 7
Video
Competition
Inside



WAITING IN THE WINGS
WHAT DOES THE DOCTOR DO NEXT?

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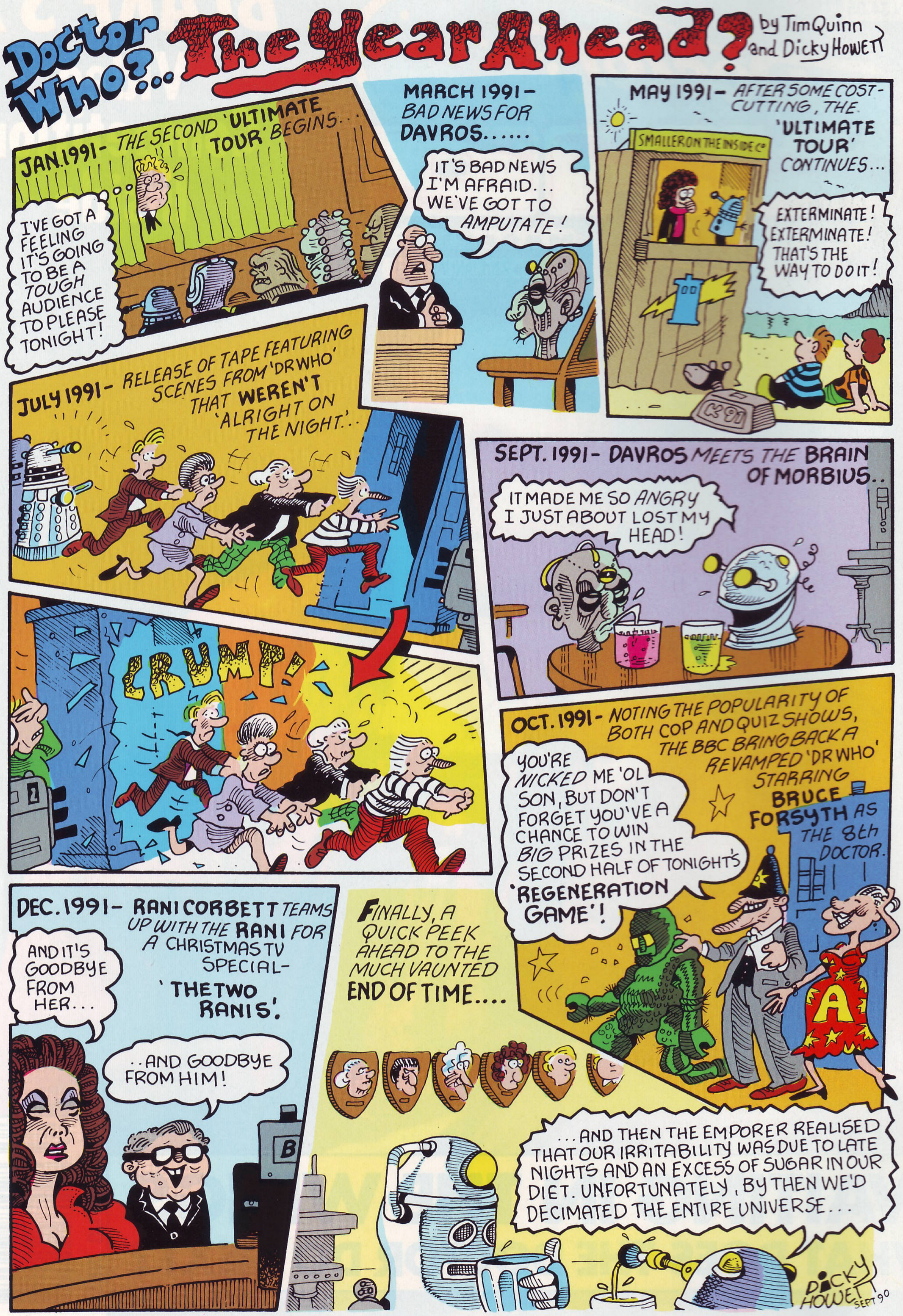
DOCTOR WHO?... THE YEAR AHEAD?

by Tim Quinn and Dicky Howett


JAN. 1991 – THE SECOND 'ULTIMATE TOUR' BEGINS...
I'VE GOT A FEELING IT'S GOING TO BE A TOUGH AUDIENCE TO PLEASE TONIGHT!
MARCH 1991 – BAD NEWS FOR DAVROS......
IT'S BAD NEWS I'M AFRAID... WE'VE GOT TO AMPUTATE!
MAY 1991 – AFTER SOME COST-CUTTING, THE 'ULTIMATE TOUR' CONTINUES...
SMALLER ON THE INSIDE Co
EXTERMINATE! EXTERMINATE! THAT'S THE WAY TO DO IT!
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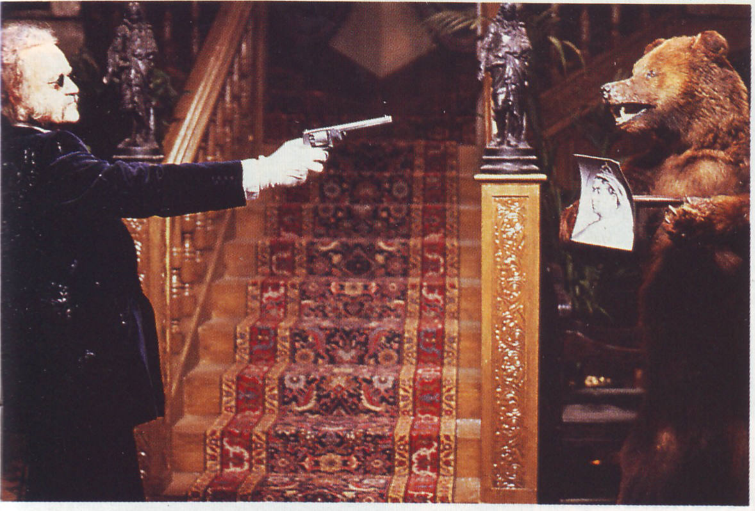
IT MADE ME SO ANGRY I JUST ABOUT LOST MY HEAD!
CRUMP!
OCT. 1991 – NOTING THE POPULARITY OF BOTH COP AND QUIZ SHOWS, THE BBC BRING BACK A REVAMPED 'DR WHO' STARRING BRUCE FORSYTH AS THE 8th DOCTOR.
YOU'RE NICKED ME 'OL SON, BUT DON'T FORGET YOU'VE A CHANCE TO WIN BIG PRIZES IN THE SECOND HALF OF TONIGHT'S 'REGENERATION GAME'!
A
DEC. 1991 – RANI CORBETT TEAMS UP WITH THE RANI FOR A CHRISTMAS TV SPECIAL – 'THE TWO RANIS'.
AND IT'S GOODBYE FROM HER...
..AND GOODBYE FROM HIM!
B
FINALLY, A QUICK PEEK AHEAD TO THE MUCH VAUNTED END OF TIME....
...AND THEN THE EMPORER REALISED THAT OUR IRRITABILITY WAS DUE TO LATE NIGHTS AND AN EXCESS OF SUGAR IN OUR DIET. UNFORTUNATELY, BY THEN WE'D DECIMATED THE ENTIRE UNIVERSE...
DICKY HOWETT SEPT '90

Photo © BBC



"What did this strange little doctor give you? I saw him.
The tooth of a cave bear?"
"It has magical properties."
"Primitive fiddle faddle."
"Only the greatest elders of my tribe can bestow them.
They are a totem of great power."

Josiah and Nimrod, Ghost Light: 1

Weird comments: one person's perception of good may not be that of others. Take the activities of the Seventh Doctor for example, acting like some *deus ex machina,* resolving (perhaps) past mistakes. A character trying, metaphorically speaking, to unwind clocks he himself appears to have started. In so doing, the Doctor destroys the Daleks' home planet far in the future, wipes out an entire Cyber-fleet and (temporarily) destroys the faith his companion has in him. For some, these are not the sort of actions past Doctors would have even considered.

Consider these points: the Doctor is an alien time traveller. His conception of time is impossibly different to our own.

He is also far older than many other sentient beings in the universes. When he regenerated/rejuvenated into the Second Doctor, it was not long before he started tampering with things he should not have known about (the logic trap in *The Tomb of the Cybermen* springs to mind). Even the First Doctor displayed a reluctant knowledge of creatures he apparently encounters for the first time. So has the Doctor always been playing games with those he meets? Have the rules of this undisclosed game changed at some recent point in the Doctor's personal timeline? Is he now forced to play "dirty pool"?

Whatever the reasons, there seems to have been an air of grim finality to many of the encounters the Seventh Doctor had, or will have. A sense of renewed power, of this Doctor discovering more about his origins, previously witheld, but always suggested. Just there, at the edge of so many adventures.

We are caught in a legend's wake and legends stop for no one. . .

★ In our concern over the good Doctor's future last issue, we neglected to explain our cover price rise. Apologies all round – some people missed our words of warning in **Issue 166** and were more than slightly annoyed! As costs rise and we adapt to survive the commercial world we're in, we hope you like our new format, which was achieved with a little more juggling with the figures and keeps **DWM** competitive. Stick with us – we have some big events coming in the Doctor's lives next year and we'd like you to all be around when they happen!

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Patrick Troughton takes centre stage in his first story. Photo © Topham Pictures 6

Photo © Dallas Jones

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Thanks this issue to: Exo-Space, Andrew Sewell, Stacey Clegg, Richard Hollis, Shell UK, the *Radio Times* and the late BSB.

On the cover: Sylvester McCoy on the set of the British Satellite Broadcasting *Doctor Who* weekend.

ABC
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INTO THE VORTEX

That Was the *Who* That Was. . .

The 28th December 1963 saw the first full-frontal appearance of the Daleks in the episode titled *The Survivors*. The infant series' ratings went into a rapid upswing. Meanwhile encyclopedia editors worldwide rushed to update their entries for EXTERMINATE, which is of course found everywhere in the volume spanning DAL-LEK.

On 3rd January 1971, after an unprecedented gap of *six* months(!) *Spearhead from Space* launches the most radical season in the programme's history; it's an all-colour, all-action, all-Earthbound and temporarily all-film extravaganza, setting the pattern for a decade of half-year seasons. Oh, and there's a new Doctor, too. . .

New Year's Day 1972 saw the first appearance of colour coded Daleks and the press adjudge the pepperpots as the BBC's secret weapon in winning the Saturday evening ratings' war. Cut from that story was a scene where the Third Doctor refers to the end of the Daleks (in *The Evil of the Daleks*) and is told that the rebel ('Human Factor') Daleks were all destroyed. . .

The Curse of Fandom appeared on 28th December 1974 in *Robot*, cunningly disguised as an improbably lengthy multi-coloured scarf, with debutant Tom Baker in a supporting role. Generations of viewers will associate this with the Doctor and generations of fans will gnash their teeth when every journalist expects them to dress likewise.

K9 & Company: A Girl's Best Friend became the only full spin-off drama to make it to screen on 28th December 1981. The intended series never appears – presumably because the hero, a robot dog, didn't have the legs for it, as they say in the business.

Peter Davison became the third successive Doctor to get 'off the mark' in new year week in 1982, with the significant difference that all his first-class fixtures are all weeknight matches, now considered a test for a soap opera that was to follow. . . *The Guardian* announced 'TARDIS' lands on the wrong day' in its leader, urging the Director-General's intervention against such a change of timeslot.

Finally, on 10th January 1984, Colin Baker's costume call takes place in Hammersmith Park, adjacent to BBC TV Centre in conditions requiring a typically subdued umbrella, later to feature in his stories. He tells the press his favourite Doctor is "Baker – me!", confirming that this Number Six "will be extremely partial to himself." ◆

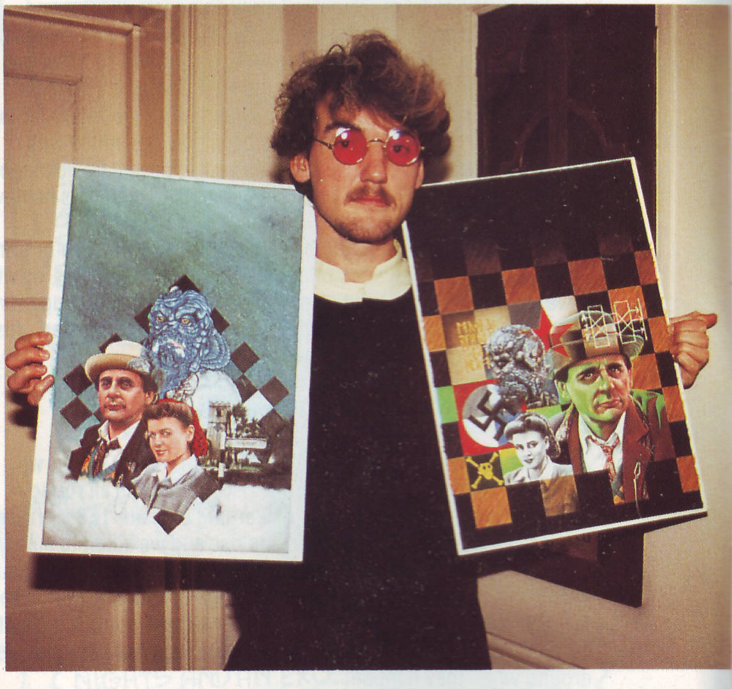
Mark Wyman

Bessie, perhaps the programme's most famous yellow roadster and Model T Ford car, was taken for a very special 'spin' this Summer. Joining a total of *fifty* cars made famous by films and television, the Third Doctor's favourite automobile, last seen in *Battlefield*, travelled sixteen hundred miles from Cardiff to Edinburgh as part of the second BAFTA-Shell Great British Film Rally in August.

Organised by the British Academy of Film and Television Arts (BAFTA) and Shell UK to raise money for Save The Children, the Rally assembled at Cardiff Castle on Sunday 12th August before setting off on a two week trip to arrive in Edinburgh for the International Film and Television Festivals.

The procession of famous vehicles was hosted at each overnight stop by a regional ITV company and boasted entrants that have appeared in programmes and films such as *All Creatures Great and Small*, *Batman*, Lawrence of Arabia, *Campion*, *The Prisoner*, *The Avengers*, and *Thunderbirds*.

John B. McLay



Alister Pearson dropped into the *DWM* offices in November with his two *The Curse of Fenric* covers. The one on the right is the Target book, now on sale, and the other for the BBC video release, still on schedule for February 1991. Don't forget our *Fenric* Video Competition in Issue 166 is still running until 7th February.

OVERS RETURN INN
TAXI
Bessie
ESV 55

Who´s who

WENDY PADBURY

Character: Zoe Herriot.
Years: April 1968 *The Wheel in Space* to June 1969 *The War Games*
Returned *The Five Doctors* (1983)

Zoe Herriot joined the Doctor and Jamie after the defeated Cyberman attack on Space Station W3LX88J, *"The Wheel in Space"*, the function of which was to deflect asteriods from entering Earth's trade routes. There she worked as a librarian before stowing away aboard the TARDIS after the Cyberman attack. Having been trained in the Parapsychic Unit school Zoe posessed an incredible intelligence (she actually declared in *The Krotons* that "The Doctor is almost as clever as I am!") and had the power of total recall.

Unfortunately Zoe's knowledge of her time travels with the second Doctor was erased by the Time Lords during the Doctor's trial in *The War Games* (1969) when she was returned to her own people, remembering only her first encounter with the Doctor and Jamie.

Wendy remembers with fondness the practical jokes played by anarchic combination of Patrick Troughton and Frazer Hines. "We once debagged Pat inside the TARDIS and sent him trouserless! But he got his revenge when we were filming in a church hall and I'd fallen asleep during a lunch break. I was wearing a wrap around kilt that tied with one buckle while I was asleep Frazer undid the buckle and when Patrick shouted "Rehearsals, Wendy!" I sprang up, the kilt fell down and I ran screaming into the corridor and bumped straight into the vicar!"

Wendy Padbury returned to *Doctor Who* in *The Five Doctors* 1983, playing a short cameo as a phantom Zoe confronting the Second Doctor and Brigadier Lethbridge-Stewart

Favourite Story: *The Mind Robber* (1968)
Least Favourite Story: *The Wheel in Space* (1968)
Favourite Doctor: "Patrick Troughton".
Favourite Companions: "Zoe, aside from Frazer as Jamie".
Favourite Monster: "The Ice Warriors".

Gallifrey Guardian

WAITING IN THE WINGS

If *Doctor Who* comes back at all as a live action television programme it will now not be until 1992, according to reliable sources within BBC Enterprises, the commercial arm of the BBC. This latest information ties in with BBC Television's response to questions about the series' future and *Who* fans' "Day of Action" at the end of November. Although Peter Cregeen, Head of Drama Series, still refused to comment, the BBC Press Office stated the Corporation was still talking to a number of independent companies about the making of the series. On a hopeful note they added "The (series') formula must be right. A short break shouldn't be seen as shutting the door on the Doctor." It's now confirmed that a final decision on the Doctor's fate will be made in 1991.

Although Marvel comics **Doctor Who Magazine** and W.H. Allen's 'new Adventures' series will continue to provide new stories featuring the Doctor, no provision for Doctor Who has been made in BBC budgets for 1991 television production. It seems very unikely that this situation will change. A proposed idea of even a one-off *Doctor Who* special for late 1991, featuring the current team of Sylvester McCoy and Sophie Aldred, is not a part of current programming plans.

The merger of British Satellite Broadcasting with Sky Television added more misery to the lot of British *Doctor Who* fans, since it's possible the series may not be shown by the new station, BSkyB. Apart from the *Five Faces of Doctor Who* series in 1981, British fans have been bereft of sustained repeats of the programme until this year, thanks to BSB. At time of going to press, **DWM** was told that Sky were keen to continue broadcasting *Doctor Who,* but contracts between BBC Enterprises, BSB and the actors' union, Equity, over archive programmes were still being examined in the light of the merger.

On the bright side, video releases will continue throughout next year. One other new hope for some *Doctor Who* (although again involving archive material) is the introduction of new subscription services from the BBC for September 1991. Recognising the increased splintering of television audiences BBC Select will be aimed at specific interests and offer fifteen specialist television channels. These will be made available through a special decoder and 'smartcard', linked with a domestic video recorder. The service, which will carry some advertising, would offer between thirty minutes and four hours of programming each week depending on the cost of the service, for less than the cost of a decoder and movie channel subscription for BSkyB. A science fiction channel is just one of many under consideration, an idea boosted by very favourable audience research on behalf of BBC Enterprises.

Commenting on the proposed service, a spokesperson said vintage *Doctor Who* would certainly be considered for screening if an SFtv channel was established. The company is investing around £10 million in the project, learning much from the failure of the BBC's previous subscription service, British Medical Television, which folded in February. BBC Select are aiming for between 100,000 to 250,000 subscribers in the first year of service.

In the United States, both First and Second Doctors will be getting a new lease of life when the Science Fiction Channel is scheduled to go into operation. This national service will be running *Doctor Who* in addition to PBS Stations still carrying the show. Meanwhile, it seems that only Australia is really getting the best *Doctor Who* coverage, with ABC committed to continuing its lengthy run of the series into next year.

All correspondence on *Doctor Who* to the BBC is currently being passed on to BBC Enterprises, who have co-funded the programme's production for some years.

The Year in Review – Page 39. The Seventh Doctor's comic strip adventures continue on Page 27.

BSB, SKY SATELLITE STATIONS MERGE

As the Nineties Television War hots up in Britain, British Satellite Broadcasting became the first casualty, merging with Sky Television on November 2nd to form BSkyB. Three hundred BSB staff left the station's London offices for good just two weeks later.

The new station will have five channels and BSB's Galaxy Channel, which carried repeats of *Doctor Who,* merged with Sky One in early December. The new service will use Sky's Astra satellite as its "primary broadcasting system", which currently requires bigger receiving dishes for its reception. Sky was wholly owned by Rupert Murdoch, whose other properties include Twentieth Century Fox studios in the United States, several national newspapers in Britain and *The Sun.*

The merger news caught many people by surprise and arrived too late for coverage in **DWM Issue 168.** However, October's television trade press suggested that the substantial operating losses being made by both satellite stations would lead to a merger. It now seems very likely that BSB's backers were preparing to 'pull the plug' on the station if there had been no visible signs of improvement in its finances by mid-1991.

Now the dust has begun to settle on the deal, after heated exchanges in the British House of Commons over the legality of the move, it's still not totally clear whether Sky One will be able to continue to show *Doctor Who* and other old BBC shows as part of its programming. The deal originally made between BBC Enterprises and BSB enabling them to buy archive material depends on BSkyB upholding BSB's agreement with the actors union, Equity.

To gain the transmission rights to show archive stories without going through lengthy permission clearances with every actor in them, BSB agreed to spend as much on producing new drama television as it spent on buying the BBC material.

According to outgoing BSB spokesperson Vicky Thomas, this agreement is covered almost completely by the continuing production of the soap opera, *Jupiter Moon.* If this continues to be produced, it's possible the soap will continue to provide part of the necessary 'new drama' enabling BSkyB to continue to buy old series. As we went to press Richard Loeworthy, director of Primetime Andromeda, which produces *Jupiter Moon,* confirmed that it would complete production on the 150 episodes contracted to BSB.

Talking to the trade magazine *Broadcast,* he said talks were taking place with BSkyB for further episodes to be made.

Asked to comment on the merger in November, the Assistant General Secretary for Equity, Ian McGarry told **Doctor Who Magazine** the deal over archive material had been made specifically between the union, BSB and the BBC. "If the new company want to use BBC archive material, we've said there's no automatic right to do so until the situation is clarified." Mr McGarry added that Equity had asked the BBC not to sell any further programmes to BSkyB until then but seemed optimistic about the outcome of planned meetings between Equity and the merged satellite station.

Sky sources indicate the channel would be more than happy to continue to show *Doctor Who,* since it was a strong ratings-puller for Galaxy.

That Was the The Year That Was and Comment, Page 29.

DOCTOR WHO VIDEOS: SPECIAL EDITIONS PLANNED

As more science fiction BBC Video releases are announced, **DWM** has been informed that special videos covering each era of the Doctor's history are under consideration. The proposal has been spearheaded by former producer John Nathan-Turner who now enjoys special consultant status to the *Doctor Who* range.

It's stressed that discussions are still at a very early stage but it seems likely that these 'Era' tapes will include material or perhaps full episodes from missing stories. Two tapes – one featuring William Hartnell and the other Jon Pertwee, are provisionally scheduled for release in Summer 1991. More details as soon as they reach us!

BBC Video have also hinted at releases of later Doctor's stories for 1992. In particular, stories from Peter Davison's three year period are under consideration, along with Colin Baker and McCoy stories.

John McLay

***Blake's 7* Video Competition, Page 12.** ▶

Colin Baker, John Nathan-Turner and Sophie Aldred at the Stateside Comics' *Doctor Who* signing in North London. The event also marked the first appearance of the elusive Andrew Cartmel at a *Who* event. John's Myth Maker interview tape was also on sale for the first time. Photo © Alan Jeffries.

WHO'S AMERICA

One of the most intriguing (read "baffling" and "mystifying") tv shows in years is *Twin Peaks*. With its endless plot twists, red herrings and cryptic "hidden meaning", the show has developed a large cult following in the States. What could be more natural for *this* cult fave to crossover with our collective cult fave *Doctor Who*?! Well, it's happened – at least in computer terminals. A free computer bulletin board called "Gallifrey BBS" has started a new *Who* story, and everyone is invited to add to it. Check this out: The Doctor and Ace wander into an American diner. Why? Because, as The Doctor tells Ace, "There are only two places in this cluster of galaxies where one can find truly superlative pies." One is the "Pandravid Centre of Culture on Mellium Three". Guess where the other one is located . . . To get on-line call the BBS at 703-641-9769. (Thanks to the Washington D.C. sf club, the NRTTA for this info.)

The Sci-Fi Channel, which has obtained non-exclusive broadcast rights to *Doctor Who* in the U.S., hopes to be on-air anytime now. (*Who* won't start for probably another year.) The cable channel intends to produce lots of programme wraparounds for each episode of the series, featuring coverage of fan conventions, interviews with celebrities, plus guest hosts. In October, S-F C released a three-page newsletter of questionable quality and value. Unfortunately, the channel's top priority at the moment seems to be promoting itself through its own *fan club*! S-F C is also planning its own magazine, and is already raking in some cash by having its own tacky "1-900" telephone number ($2.00 first minute, 95¢ each additional). T-shirts and buttons are expected soon. It's hoped that the channel will devote more time and resources to the programmes it will carry, and leave the self-hype behind.

Finally, the long-dead *Doctor Who Fan Club of America* has reared its head again. After two years of taking money from fans without providing anything in return, "they're baaack". . .

It isn't known yet whether the new organizer will be able to put out newsletters on time (as in four issues per year, not per decade). Also, being apparently a one-person operation, will the size be too overwhelming? With some deliberate mistatements made by the DWFCA's Ron Katz against Lionheart and the *Friends of Doctor Who*, several observers in the States wonder whether the "new version" of this club can be trusted or believed. It is hoped that a "war" will not break out between the two national *Who* fan clubs. Fans don't deserve to be caught in the crossfire.

Mark Gasper

◀ THE *DOCTOR WHO* MOVIE: LATEST UPDATE

Despite the *Daily Express* feature (10th November) reporting that Dutch born, Guinness ad actor Rutger Hauer was announced as the new big screen Doctor at the recent MIFED Film and TV market in Milan, the proposed film's co-producer Peter Litten was unable to confirm or deny this revelation. "I am afraid I am unable to say anything at the moment. Hopefully we will be able to make an announcement soon, though."

This has led to speculation that Hauer – star of films such as *Bounty Hunter*, *The Hitcher*, *Blind Fury* and his latest, *Salute of the Jugger* – may possibly be on some kind of shortlist. Marketing wise, he would be an excellent choice being known throughout Europe, America and, during the last two years, in Britain.

Although the movie remains untitled as of going to press it has been confirmed its budget stands in the region of £20 million and it has been hinted that Green Light are in negotiation with an unnamed backer. Whether the mysterious company is British- or European-based is unknown at this time.

As reported in **DWM Issue 167** Green Light are making the film *The Brothers of Siam* first. Andrew Jakes – Peter Litten's assistant – mentioned that pre-production of the *Doctor Who* motion picture now looks set for Autumn 1991. This would put the film's general release date as sometime in 1992. Both Yugoslavia and Poland (which Litten visted in mid-1990) are currently still a consideration for the principal location filming, which has now been tentatively slated towards the middle of 1991.

As before, there are no production crew announcements – though Jakes admitted that "We have a few feelers out" to prospective areas like design and visual effects companies. However, contractual decisions will not be made until later in 1991.

All indications remain positive that this film will be made and **DWM** will keep you further up to date on the movie as work progresses during the run up to actual shooting.

Mark Duncan

MERCHANDISE

Last issue's advertisement for Who Shop International omitted to mention their catalogue. This is available for 50p plus s.a.e. The cost of this will be deducted from your first order with the company.

We've also learned that the Readicutt '?' Jumper Pattern was never produced, as menioned in **DWM Issue 167**. However the knitting patterns from Hard Graphed are still on sale.

The Deadly Assassin has been added to the list of BBC Videos provisionally scheduled for release in 1991. This will hopefully go on sale in October along with the long-awaited release of *Genesis of the Daleks*,

A quick reminder that the Abslom Daak 7" single should go on sale in January. Plans for a promotional video were still under discussion as we went to press.

BOOKS ON COURSE

Details on WH Allen's reprint schedule for eight *Doctor Who* books have been announced. All of them feature either new covers or reprints of the BBC Video covers by Alister Pearson.

The schedule is: January, *The Brain of Morbius*, *The Web Planet*; February, *The Dominators*, *The Five Doctors*; March, *The Ambassadors of Death*, *The Auton Invasion*; April, *Day of* and *Death to the Daleks*; May, *Revenge of the Cybermen* (replacing *Robot*, now due for release later in the year at Alister Pearson's suggestion) and *The Ark in Space*. June sees not just the re-release of Peter Davison's first story *Castrovalva* and *Four to Doomsday* but also the first New Adventure featuring the Timewyrm, *Genesys* by John Peel.

The early months of 1991 will also see the delayed release of the new adaptations – *The Pescatons* by Victor Pemberton and *Battlefield*, now to be written by Marc Platt. No definite release dates were confirmed at time of going to press.

Next year will also see the release of a *Doctor Who Year Book* from Marvel, the first annual-style publication connected with *Doctor Who* since 1984.

BAD NEWS FOR CHICAGO

In the United States, Chicago fans have been alarmed at changes in *Doctor Who*'s scheduling which may spell an end to the series' transmission in the city.

The PBS Station WTTW Chicago has been airing *Doctor Who* since February 1975, running the series in feature-length format on Sunday nights since January 1981 until December last year. Audiences were good but in the last two years the programme's viewing figures have declined and WTTW moved the show to Friday nights at 11.00 pm, hoping to attract viewers of the popular *Wild Chicago* programme to the cult show. The results weren't encouraging and further re-scheduling doesn't seem to have helped *Doctor Who*'s ratings. The programme is now being broadcast at 12.30am from Monday to Thursday. "I don't know how they expect such a time configuration to attract more viewers, as I can't watch it any longer!" commented longtime fan Thomas Radigan.

WTTW responded to complaints by citing declining ratings as the reason for the show's move from its almost traditional Sunday night spot but added ominously "When a series has been on the air for so many years, we sometimes need to recognise the possibility that it may have run its course as a viable series of interest to minimal audiences. We hope this is not the case yet for *Dr Who*." **DWM** will keep you up to date on developments.

EXPO-SPACE FIRSTS!

Lalla Ward made her first appearance at a British *Doctor Who* convention in November, speaking frankly about her time on the programme and her feelings towards it now. Exo-Space, held in Exeter, proved a splendid tribute to the late Graham Williams, former producer of *Doctor Who*. Over £900 was raised at auction for various local charities – a copy of Ian Stuart Black's original script for *The Macra Terror* was sold for £150. Other guests included appearances by director Christopher Barry, writer Ian Stuart Black (another first appearance), comics' artist Lee Sullivan and **DWM** Editor John Freeman. **DWM** writer Gary Russell provided much of the probing questioning to guests, with Alan Stephens handling others.

Lalla said she'd enjoyed most of her time on the show and was annoyed at the current delay in announcing *Doctor Who*'s future. She was also very critical of the show's licensing whilst she was working on it. Commenting on her absence from stage and screen since her run on the programme, Lalla put this down to the type casting prevalent amongst British directors and producers. There, you thought no-one important would admit to watching *Doctor Who* . . .

Although small – the event deliberately catered for just over one hundred fans – Exo-Space was extremely well organised, the atmosphere only marred by the continuing lack of news at the programme's future, also much in evidence at larger conventions this year.

Ian Stuart Black Interview – Next Issue

BEYOND THE TARDIS

With most of the lead *Who* actors currently involved in Christmas pantomimes, it's time to catch up on some of the unsung heroes of the programme, particularly those who have worked behind the camera.

Directors: John Gorrie, director of *The Keys of Marinus*, has been behind the cameras for some of the new series of *Perfect Scoundrels* for TVS. Filming has been taking place in Maidstone, London and Dublin.

John Davies (*The Macra Terror*), has a number of projects currently in the pipeline. *Time to Kill* is about an elderly American woman who visits her dying husband in hospital; *The Meeting* focuses on two loves who are separated in violent circumstances and believe each other to

Jon Pertwee and Katy Manning re-united at Conquest 90 in Brisbane Australia, back in September. Photo © Dallas Jones.

WHISTLE-STOPPING IN BRISBANE

Jon Pertwee appeared at two conventions 'Down Under' within the space of a month. The first of these was in Christchurch, New Zealand at the end of September, followed two weeks later with an appearance at Conquest '90 in Brisbane, along with Katy Manning, better known as former companion Jo Grant.

Invited to appear at the World Youth Festival in Christchurch as Worzel Gummidge, to judge a scarecrow building competition, New Zealand *Who* fans took advantage of the Third Doctor's visit to appear at *Who*con. Mark (Turlough) Strickson, now living in Australia also appeared in front of over two hundred fans, which in a country with a population of 3.3 million was a very good turnout. Mark explained his emigration and his problems working on a series with little time for retakes. He cited one scene in *Warriors of the Deep* where the Silurians were dying, which was recorded so closely to the end of recording for the day that the Production Manager was screaming at the actors playing the Silurians to die, then get up and die again!

Jon was on hand to answer questions and sign autographs for five hours on the Saturday of the convention, talking about his early years and his latest project – *Figeley, Rufus and Dog*, based on the work of a New Zealand author – and the problems of British television. Telling fans he'd play his Doctor if Verity Lambert took the helm of the show and asked him to make an appearance, he was adamant that the BBC would never make the show again and the proposed movie would never happen.

Two weeks later Jon was back on stage again in Brisbane, along with Katy Manning and four hundred *Who* fans from as far afield as Perth, Melbourne and Launceston, Australia. Their appearance together was a first – in fact, the two hadn't seen each other for eight years. Once again, Jon's store of anecdotes seemed to be boundless and the chemistry between the two actors was as it was on screen – as if they had been doing convention appearances together all the time. Jon revealed that the stage play had intended to open in Australia with Jason Donovan and Kylie Minogue as companions and how he first got the tattoo so obvious in the shower scene from *Spearhead from Space*. Unfortunately, a cape provided for auction – the last he owned from the series – did not reach its reserve price and is now a major raffle item for the Water Rats charity.

Both conventions were a great success, with a good turnout. **DWM** will bring you more Australasian convention dates as they are announced.

Dallas Jones

be dead, but who meet again with drastic consequences; *Dinnah*, an international crime story and *Golondrina* where a man's childhood dream becomes an obsession with murderous results.

Tristan de Vere Cole (*The Wheel in Space*) and **Michael Owen Morris** (*The Awakening*) are both giving director's workshops for The Actors Centre in London during the coming year which is its tenth anniversary. *Hidden Depths* is a $6m film staring David Carradine which went into production in Malta last April. Produced by Gala Productions, the film is directed by **Tristan de Vere Cole**.

Resurrection of the Daleks and *Attack of the Cybermen* director, **Matthew Robinson's** *Byker Grove* has just ended its second series and has developed into probably the most crucial children's drama in years, easily surpassing its nearest rival *Grange Hill*. It obtains high viewing figures for an independent production and it would be no surprise if it walked off with the BAFTA award for Children's Drama in the Spring.

The fifth series of Central TV's *Boon* was in production recently and once again the talents of that ever-popular *Cave*man **Graeme Harper** have been employed.

Companions: *A Truly Ridiculous Evening* took place in November at the Newark Palace Theatre in aid of the Newark Hospice and **Frazer Hines** was among the artistes who lent their support.

The radio continues to hold charms for Liz Shaw actress **Caroline John**. Her latest role was Dot in Barbara Machin's *The Flying Colours* on Radio 4.

Script Editors: Douglas Adams has a new book out entitled *Last Chance to See* . . . This one is in a different vein to his normal style – it's a travel book but has a slant on how we are absurdly destroying the world animal by animal and tree by tree. Written in collaboration with Mark Carwardine, Douglas has done a number of signing sessions and indeed a talk at the National Theatre. *Last Chance to See* . . . is published by Heinemann and costs £13.99.

Bernard Finch who was one of the Mentiads in **Douglas Adams**' Key to Time tale *The Pirate Planet* died at the end of October aged 51 and a walk-on from that story, **Terence Ward**, also passed on in the same month aged 78.

A MINI-*FENRIC*!

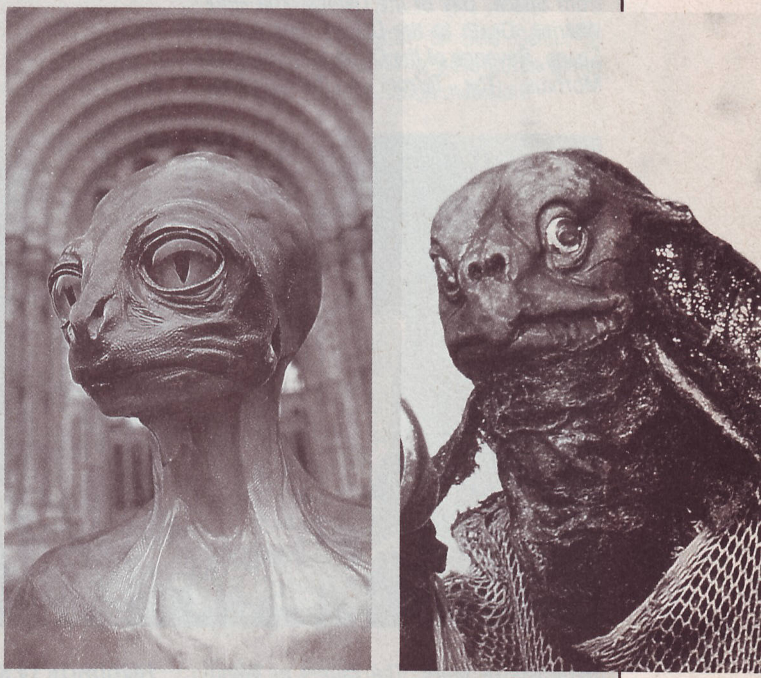
With the video scheduled for release in February, Dominitemporal Services have scheduled a mini-convention focussing on *The Curse of Fenric*, to be held in central London on 3rd February, Guests (subject to work commitments) include producer John Nathan-Turner, actors Sylvester McCoy, Sophie Aldred, Nicholas Parsons, Tomek Bork and Marek Anton, writer Ian Briggs, director Nick Mallet, incidental musician Mark Ayres and freelance designers Sue Moore and Steve Mansfield. The registration cost will be around £17.50. Details (enclose a large stamped addressed envelope): Dominitemporal Services Ltd., 17 Melrose Avenue, Wimbledon Park, London SW19.

DALEKS PUSHED

The International *Doctor Who* Network made a Dalek push for the BBC's Children in Need on 23rd November, calling at various London landmarks used for recording or filming *Doctor Who* in the past. These included Covent Garden, Westminster and Blackfriars Bridge. Various *Who* personalities were along for the ride.

◆

Reporters this issue: John Freeman, Mark Duncan and John McLay. Who's America by Mark Gasper and Australasian material courtesy of Dallas Jones. Beyond the TARDIS compiled by Dominic May.



Spot the difference: the fellow on the left is a Dinosauroid, an impression of what humans might have looked like had they evolved during the dinosaur era. Designed by Ron Seguin and Dale Russell, it's interesting to compare this scientific extrapolation of dinosaurs with the Sea Devil design from *Doctor Who* (right).

The Dinosauroid forms part of a "Dinosaurs Past and Present Exhibition" at the Natural History Museum in London, which runs until 3rd February and is packed with new displays that indicate that dinosaurs may not have been the clumsy, dimwitted creatures originally portrayed. . . Photo © The Natural History Museum.

THE ANNUAL POLL

In the unforgiveable absence of any new *Doctor Who* from our television screens in the last year, we've concentrated this year's *DWM* poll on the ongoing areas of *Doctor Who* mythos, in conjunction with Target Books, BBC Video and Reeltime Pictures. We also want to find out more about what you'd like to see in the Magazine, your other favourite st tv shows and much more. Who says we're not demanding?

All votes must be with us by Thursday 4th April 1991, As usual, simply cut out or copy these two pages and send them to *The DWM 1990 Poll*, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. By way of a bribe, the first ten polls drawn from the hat will win a copy of the latest new Target novel *The Pescatons*. The results will be published soon after the closing date so don't delay – vote today!

NEW CATEGORY: FAVOURITE BBC *DOCTOR WHO* VIDEO

This includes all release up to the present day. The list (up to April 1991) is currently as follows: *An Unearthly Child*, *The Daleks*, *The Dalek Invasion of Earth*, *The Web Planet*, *The Chase*, *The Dominators*, *The Mind Robber*, *The Krotons*, *The Seeds of Death*, *The War Games*, *Spearhead from Space*, *Day of the Daleks*, *The Time Warrior*, *Death to the Daleks*, *The Ark in Space*, *Revenge of the Cybermen*, *Brain of Morbius*, *The Terror of the Zygons*, *Pyramids of Mars*, *The Talons of Weng-Chiang*, *The Robots of Death*, *City of Death*, *The Five Doctors*, and *The Curse of Fenric.*

1) ....

2) ....

3) ....

The video I'd most like to see released is (Plans for 1991 currently include *Planet of Spiders*, *Robot*, *The Masque of Mandragora*, *The Three Doctors*, *Genesis of the Daleks* and *The Deadly Assassin*):

....

Other BBC sf tv I'd like to see video releases of are:

1) ....

2) ....

3) ....

FAVOURITE TV SCIENCE FICTION

Apart from *Doctor Who*, what are your favourite science fiction tv programmes?

1) ....

2) ....

3) ....

NEW CATEGORY: FAVOURITE *MYTH MAKERS* INTERVIEW TAPE

The latest releases were: Jon Pertwee, Richard Franklin, Tom Baker, Marvel Comics, Colin Baker, David Banks, Mary Tamm and John Nathan-Turner.

1) ....

2) ....

3) ....

The person I'd most like to see interviewed is:

....

FAVOURITE *DOCTOR WHO* BOOK

For 1990 these were: *Planet of Giants*, *The Happiness Patrol*, *The Space Pirates*, *Remembrance of the Daleks*, *Mission to Magnus*, *Ghost Light*, *Survival*, *The Curse of Fenric*. *Abslom Daak – Dalek Killer* was released as a graphic album

1) ....

2) ....

3) ....

My favourite non-fiction book was (*25 Glorious Years* or *Cybermen*).

....

Do you read other science fiction? If so, who are your favourite authors?

1) ....

2) ....

3) ....

Do you read fantasy fiction? If so, who are your favourite authors in this genre?

1) ....

2) ....

3) ....

For the next category, please tick which option you most prefer. Would you prefer to buy an original novel at:

a) £2.50 for 150 pages ☐

b) £3 for about 200 pages ☐

c) £3.50 for 250 pages ☐

FAVOURITE MERCHANDISE

What professionally produced *Doctor Who* product gave you the most pleasure in 1990?

1) ....

2) ....

3) ....

Would you join an officially recognised *Doctor Who* club, run through *DWM*?

....

If so, which services would you most like to see offered?
(Please tick the material you are most interested in).

a) Photographs from the series ☐

b) Merchandise discounts ☐

c) Story Information ☐

d) Others (please state) ☐

DOCTOR WHO MAGAZINE
What was your favourite issue, from **Issue 157 – Issue 169**?

....

FAVOURITE FEATURES
(List three in order of preference)

1) ....

2) ....

3) ....

FAVOURITE COMIC STRIP
Choose from *Hunger from the Ends of Time*, *Train-Flight*, *Doctor Conkeror!*, *Fellow Travellers* and *The Mark of Mandragora*

....

Which comic strips would you most like to see republished in a graphic album format?

....

Would you buy graphic novels of Lost tv Stories (eg *Tomb of the Cybermen*)?

....

Who's your favourite comic strip artist on *DWM*?

....

What price would you be prepared to pay for *Doctor Who Magazine*?

a) £1.95 for 44 pages ☐

b) £2.25 for 52 pages ☐

YOU YOUNG RASCALS.

What subscription incentives would most appeal to you?

a) Discounted price? ☐

b) Extra issue? ☐

c) Free gift? ☐

What else would you like to see in the Magazine?

NEW CATEGORY: FANZINES
These include *The Frame*, *Private Who*, *DWB*, *Time Screen*, *Data Extract*, *Prydonian Renegade*, *Proteus*, *Second Dimension*, *Frontios*, *Fan Mail* and many more.

1) ....

2) ....

3) ....

THE RETURN OF *DOCTOR WHO*
When new *Doctor Who* returns to our television screens, what format would you like to see it in? (Tick your preferences)

a) Twenty-five minute episodic format ☐

b) Fifty minute complete stories ☐

Should Sylvester McCoy and Sophie Aldred be asked to return as the Seventh Doctor and Ace?

a) Yes ☐

b) Resume with a new team ☐

What season length would you prefer?

a) Fourteen episodes ☐

b) Twenty-Six episodes ☐

Would you subscribe to BBC Select to watch old *Doctor Who* adventures along with other science fiction material?

Yes ☐

No ☐

Who's your favourite Doctor? (The results of this will be broken down into age categories of 6-12; 13-18; and 18 plus an overall total).

....

What else would you like to see released to continue the *Doctor Who* legend?

Here's my exhausting *DWM Annual Poll Form*. If you don't read it, may the Great One burn your brain with a Metebelis crystal.

Name ....

Address ....

....

.... Age ....

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-BUT NOT AS WE KNOW IT!

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Peter Darvill-Evans, Editor, WH Allen & Co plc, Sekforde House, 175/79 St John St, London EC1V 4LL

BLAKE VIDEOS

Created by Terry Nation, *Blake's 7* is still a popular series with many readers of Doctor Who Magazine. This is hardly surprising, considering the number of *Doctor Who* names connected with the show! Now BBC Video are releasing the series in two episode per tape format. The new editions are virtually unedited and will take you right back to the start of *Blake's 7*, from the escape from Earth authorities to the discovery of the Liberator and more.

We have FIVE sets of the first four new tapes to give away – that's one each of *The Way Back/Space Fall*, *Cygnus Alpha/Time Squad*, *The Web/Seek-Locate-Destroy* and *Mission to Destiny/Duel* for the first to guess the correct answers to the questions below. Send your completed (or copied) entry form to *Blake's 7* Competition, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by February 14th, 1991, multiple entries will be exterminated and the Editor's decision is final. Good luck!

Photo © BBC.

1) Name the *Blake's 7* script editor who also penned two consecutive *Doctor Who* stories.

....

2) Which actor who played a member of the original *Blake's 7* crew appeared in *Timelash?*

....

3) Name *Blake's 7*'s first producer

....

Name ....

Address ....

....

.... **Age**..........

BRIEF ENCOUNTERS

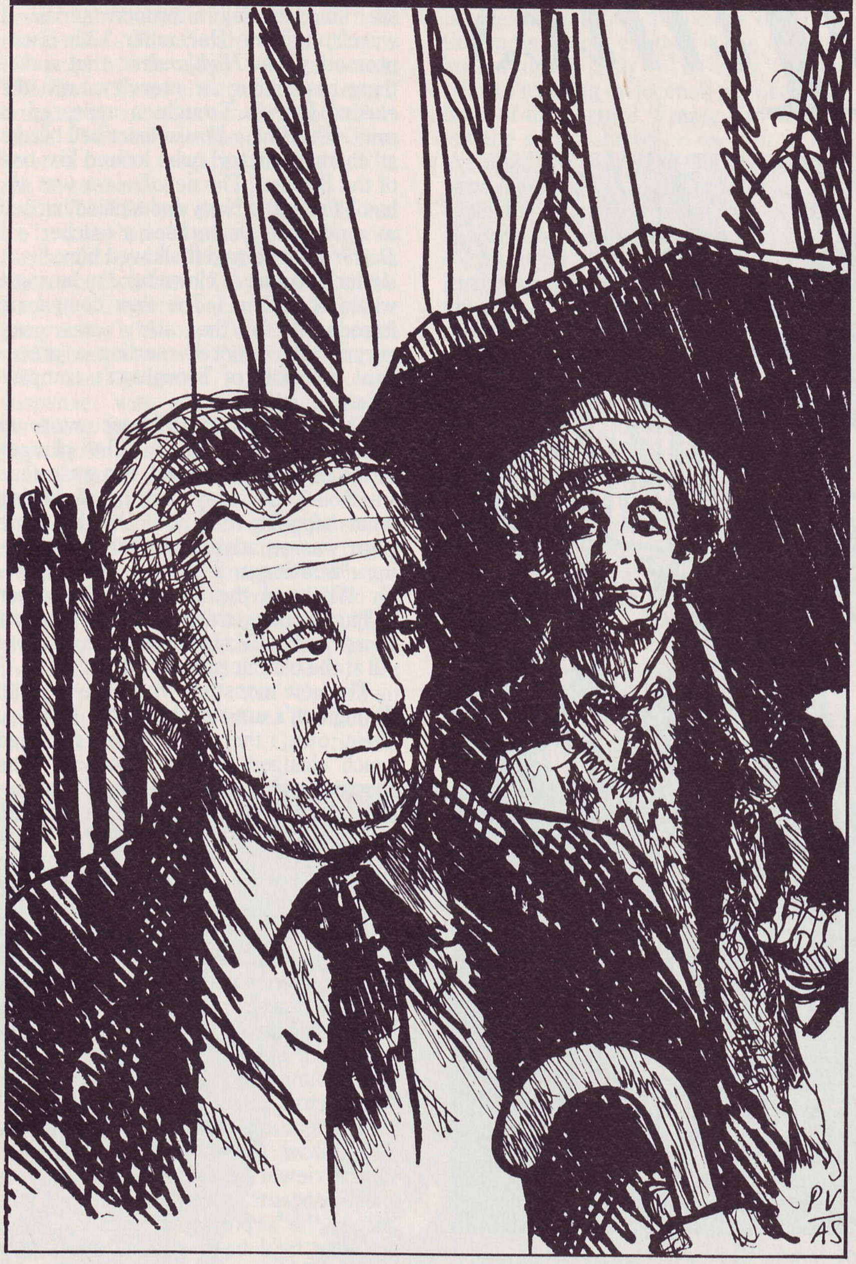


Illustration: Paul Vyse (after Arnold Schwartzman).

"Funny old thing, time."

I turned to find a strange little man standing beside me. He was dressed in sombre clothes and had a black umbrella hooked into his jacket top pocket. His impish stature and twinkling eye seemed like that of the legendary leprechaun.

"Sorry?" I stammered.

"I was just commenting on what a funny old thing it is – time," he elaborated, hands jammed in his pants pockets. "Sometimes the years seem to rush by and on others, a glorious day can last an eternity. . ."

"Quite," I ventured uncertainly. Did I really want to talk with this Puckish person? He did not seem dangerous but there was an uneasiness about him, like a great burden. Still, I had locked up the old observatory and was in no rush to get home. Why not?

"Of course, today is very special in terms of time," I said.

"Yes, the end of a millennia!" he enthused, his eyes were ablaze with a sudden passion. "A time to be savoured!"

"There were times when I thought we'd never see it."

"You're not so old yet!" replied the little man.

"No, I mean the wars and the bombs. Life seems more dangerous now, things all changing. Even this place, which has marked the passing of time for centuries, is closing. It makes me angry!"

I must confess, I got quite overexcited, shaking my walking stick for emphasis and became a little out of breath. But my companion was patient and waited for me to recover. Heavy drops of moisture began falling from the dusk sky.

'It's starting to rain,' he observed, opening his umbrella.

'I'll walk down to Greenwich with you.' We started strolling down the hill, savouring the mid-winter evening.

"And what brings you to Greenwich?" I asked.

"Several things," the little man replied. "I wanted to visit an old friend but he was out when I called. Also my young friend Ace wanted a new pair of Doc Martens and London is the best place in the universe to buy them, according to her. I decided to pass time visiting the home of time, the Prime Meridian."

By now we were at the edge of the park and I looked back up the hill to the observatory, just visible through the trees.

"They're closing it you know. I've been a research scientist here since the 1960s and now they're closing it!" I could only shake my head in dismay.

"Don't worry, the King will have it reopened in no time at all," confided the mysterious man.

The shower had passed and he closed his umbrella. "Well, I must be going. Ace has her new boots and I promised we'd see in the new millennia at Trafalgar Square.'

Something was nagging at me and I had to mention it. "You know, you seem awfully familiar – have I met you before?"

"I think so – perhaps when you were a teacher." With a smile he turned and walked away.

I watched him go then started for home. Minutes later I was warming my hands at an open fire. "A strange man called for you before – he left a package," my wife called out. I sat in my favourite chair and she brought in a long rectangular box.

"Well, open it," said Barbara impatiently. As I tussled with the paper, she mused aloud. "You know, I had this feeling I'd met him somewhere before . . ."

Inside was something that brought flooding back memories of times long past, of my first teaching job and of the strange events that brought Barbara and I together.

It was a Coal Hill School tie.

◆

David Bishop

THOSE
Radio Times

TELEPHONE
TELEPHONE
TELEPHONE

The Cybermen pursue the Doctor in 1967 to boost the ratings, taking over from the Daleks. And you thought the TARDIS was always a police box... Photo © Popperfoto.

Brian J. Robb continues our study of BBC coverage of *Doctor Who* in its own listings magazine. . .

Just as the Daleks had dominated *Doctor Who*'s first three years on television and so dominated the *Radio Times,* the new monsters on the block, the Cybermen, were set to do the same for Patrick Troughton's time as the Doctor.

It was the Daleks, though, who dominated the first cover during the Troughton era. In fact, you could easily miss the fact that the Doctor had in anyway changed just by looking at the *Radio Times.* Troughton was nowhere to be seen. The cover for the November 5th 1966 issue announced "The Daleks are back on BBC1", introducing *The Power of the Daleks,* Troughton's opening serial. The feature inside concentrated on companions Ben and Polly, pointing out that "events move too fast for the Tardis travellers to puzzle long over the apparent change in Doctor Who": exactly the message the production office wanted to convey. Photos concentrated on the inevitable Daleks, Ben and Polly and only the actual listings pages billing raised the question: "Who is the Doctor? Ben and Polly try to find out."

Radio Times readers had to wait until the following week before the magazine published a photograph of the new incarnation of the lead character from the hit Saturday afternoon serial. It wasn't until the December 17th issue, promoting *The Highlanders,* that something resembling an interview with the elusive Patrick Troughton appeared in print. The *Radio Times* described him as a "character actor" who looked like one of the Beatles. The new Doctor was 46, had been in the Navy and fancied himself as a novelist, or perhaps a teacher. Of *Doctor Who* he said it allowed him: ". . . sly fun and a bit of clowning. I'm having a whale of a time." The new companion introduced in the story was, not surprisingly, ignored, setting a precedent for most of Troughton's companions.

The Underwater Menace write-up announced: "You know Who plunges into a new story tonight, but we refuse to spoil your enjoyment by disclosing what happens to Who." On the same page was an advert, proudly proclaiming: "Starting in *TV Comic* this week – Dr Who and the Daleks!" The other selling points were *Adam Adamant Lives!* and a TV stars sticker collection. All at the bargain price of 6d!

The new monsters who were to claim Troughton's era and the *Radio Times* as their own, the Cybermen, returned much changed in *The Moonbase.* The Doctor, said the *Radio Times,* "Encounters again the evil Cybermen on the moon, which oddly enough he hasn't visited before." As well as featuring the dramatically redesigned "unfeeling Cybermen" the article turned its attention on the writer, Kit Pedler: "The author is a remarkable man. When not writing science fiction he is a doctor and a leader of a scientific research team; he is also a painter and a sculptor and a builder of successful racing cars." The cast listing also included one Victor Pemberton.

The features continued, with that for *The Macra Terror* bound to ensnare a casual viewer, while *The Faceless Ones* piece concentrated on Colin Gordon who played the airport commandant, simply because he'd been in the Bond spoof *Casino Royale.*

"It's those Daleks again" the magazine said of *Evil of the Daleks,* including an interview with John Scott-Martin, who'd "been inside a Dalek for two years, and now he feels fairly at home there". So much at home that he's still there to this day! The interview mentioned that John had also been a Zarbic (sic), which must be a close relation of a Zarbi. By the time the story reached it's sixth episode, the *Radio Times* turned its attention to the guest cast, concentrating on actor Marius Goring. "He's never been involved in a plot quite so weirdly sinister as the one he's got himself into now." Goring himself complained: "It's a tough job for an actor trying to compete with the Daleks."

THE TOMB OF THE CYBERMEN

September 1967 saw "A new series in television's famous adventure in space and time", beginning with the return of the silver giants in *The Tomb of the Cybermen,* who also appeared on the cover. Introduced with an extract from the Doctor's Five Hundred year diary, a 3/4 page article nicely set the scene. The *Radio Times* underwent a redesign, bringing in colour covers in September, while *The Abominable Snowman* was ignored by the magazine throughout its run on television.

The Ice Warriors saw "Doctor Who on ice", and had "Leading Ice Warrior Bernard Bresslaw" commenting: "I look like a six foot lizard." A letter from M. Bach in Chingford looked back over the programme's history: "Week after week throughout the past four years Doctor Who has provided excitement and suspense, with some of the episodes prodiving food for thought as well. I hope it continues for four more years."

In January 1968 Patrick Troughton blazed onto the cover of the *Radio Times* in full colour, during *The Enemy of the World.* Inside the centre pages colour section of the magazine concentrated on "The Monstrous World of Doctor Who". A full page consisted of photos of the famous monsters to grace the series: a Cybermat, Daleks, Ice Warriors, Yeti and the Cybermen emerging from their tombs. The behind the scenes article by Gay Search interviewed Jack Kline about his special effects work. He complained about how the department's hard work always ended up destroyed in explosions. He explained how the famous monsters of the series had been created and also revealed that the Doctor has four Tardis' ranging from a full size version to a four inch model.

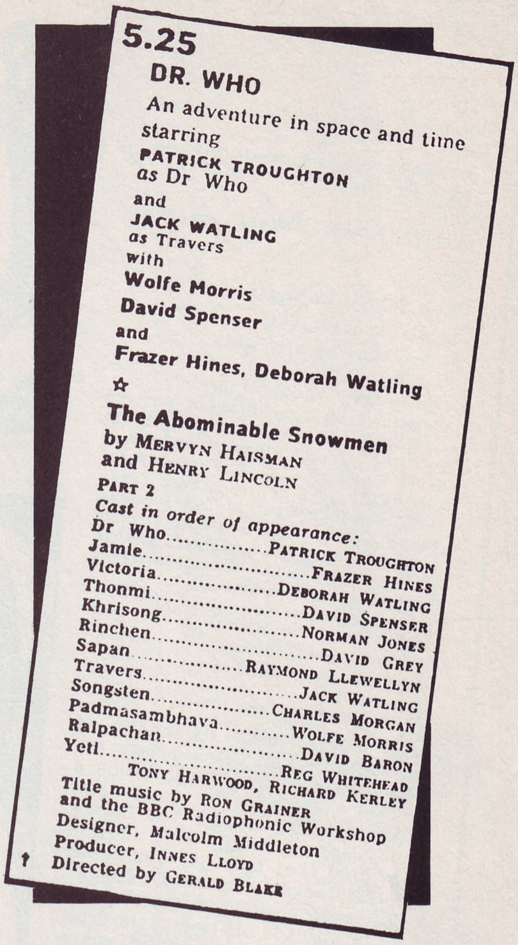
During *The Web of Fear* Frazer Hines, owner of "the most famous knees on television" because the centre of attention in an article entitled: "The day my knees turned blue." The now famous tales of freezing on location provided the basis of this feature. Frazer also said he felt the series should be on later in the evening. He also made a comparison between *Doctor Who* and another series, repeated by a later producer. "I often see bits of *Doctor Who* scripts as a sort of *Morecambe and Wise* double act. Imagine me going up to Patrick, putting my arm around him and saying 'My little short fat hairy friend'."

Fury from the Deep featured "no ordinary seaweed" and Peter Ducrow, Adam Adamant's nemesis The Face, as a mere guard. *The Wheel in Space* saw the Cybermen return as the listing pages billings lengthened slightly in a short lived experiment to mix plot details and background material. Following this was the repeat of *Evil of the Daleks,* illustrated with a colour picture of Troughton in which he appears to have red hair!

NEW MONSTERS

"The most frightening enemy the Doctor has encountered yet!" was how

▶



5.25

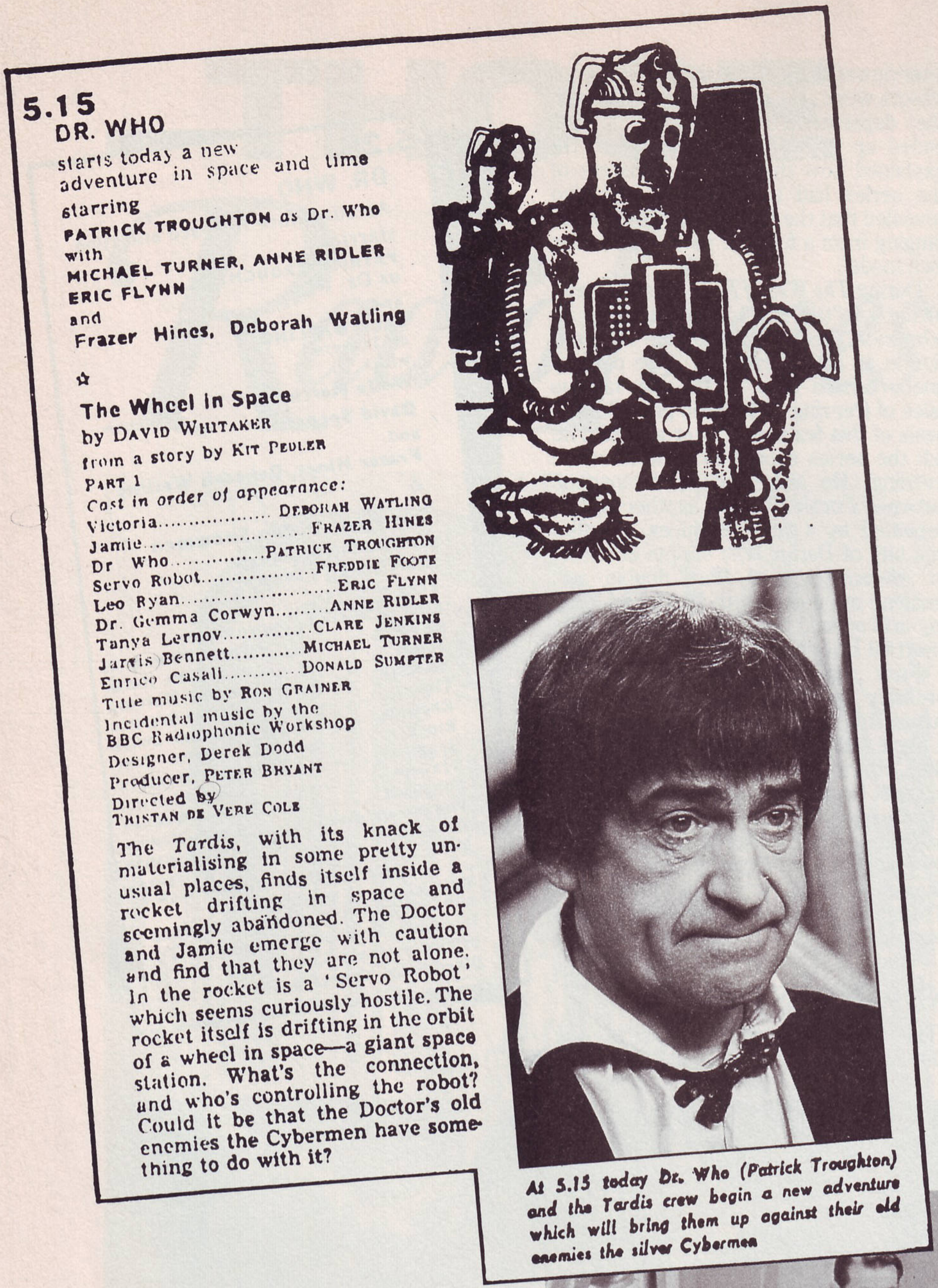
DR. WHO

An adventure in space and time
starring
PATRICK TROUGHTON
as Dr Who
and
JACK WATLING
as Travers
with
Wolfe Morris
David Spenser
and
Frazer Hines, Deborah Watling

☆

The Abominable Snowmen
by MERVYN HAISMAN
and HENRY LINCOLN
PART 2
Cast in order of appearance:
Dr Who................PATRICK TROUGHTON
Jamie..........................FRAZER HINES
Victoria..................DEBORAH WATLING
Thonmi......................DAVID SPENSER
Khrisong....................NORMAN JONES
Rinchen...........................DAVID GREY
Sapan..............RAYMOND LLEWELLYN
Travers........................JACK WATLING
Songsten..................CHARLES MORGAN
Padmasambhava...........WOLFE MORRIS
Ralpachan...................DAVID BARON
Yeti...........................REG WHITEHEAD
TONY HARWOOD, RICHARD KERLEY
Title music by RON GRAINER
and the BBC Radiophonic Workshop
Designer, Malcolm Middleton
Producer, INNES LLOYD
† Directed by GERALD BLAKE

The Second Doctor arrives in *Power of the Daleks.* Photo © BBC.



5.15
DR. WHO
starts today a new adventure in space and time
starring
PATRICK TROUGHTON as Dr. Who
with
MICHAEL TURNER, ANNE RIDLER
ERIC FLYNN
and
Frazer Hines, Deborah Watling

☆

The Wheel in Space
by DAVID WHITAKER
from a story by KIT PEDLER
PART 1
Cost in order of appearance:

Victoria	DEBORAH WATLING
Jamie	FRAZER HINES
Dr Who	PATRICK TROUGHTON
Servo Robot	FREDDIE FOOTE
Leo Ryan	ERIC FLYNN
Dr. Gemma Corwyn	ANNE RIDLER
Tanya Lernov	CLARE JENKINS
Jarvis Bennett	MICHAEL TURNER
Enrico Casali	DONALD SUMPTER

Title music by RON GRAINER
Incidental music by the BBC Radiophonic Workshop
Designer, Derek Dodd
Producer, PETER BRYANT
Directed by
TRISTAN DE VERE COLE

The *Tardis*, with its knack of materialising in some pretty unusual places, finds itself inside a rocket drifting in space and seemingly abandoned. The Doctor and Jamie emerge with caution and find that they are not alone. In the rocket is a 'Servo Robot' which seems curiously hostile. The rocket itself is drifting in the orbit of a wheel in space—a giant space station. What's the connection, and who's controlling the robot? Could it be that the Doctor's old enemies the Cybermen have something to do with it?

At 5.15 today Dr. Who (Patrick Troughton) and the Tardis crew begin a new adventure which will bring them up against their old enemies the silver Cybermen

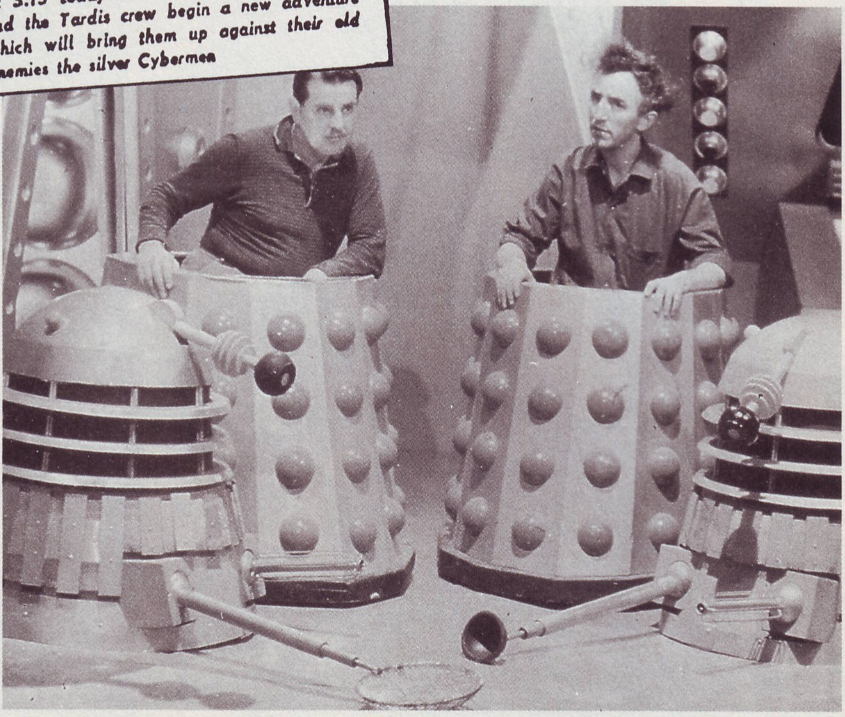
◀ the *Radio Times* introduced the terrifyingly silly Quarks. The Dominators provided an opportunity to run a biography of Wendy Padbury, up until that time all but ignored. The comment that she 'provides the glamour' aboard the Tardis was bound to rile the feminist movement. *The Mind Robber* would've been hard for any viewer to miss with a picture of Cyrano de Bergerac and his outsize nose illustrating the programme. *The Invasion* continued the practise of mixing story information and background details in the billing blurbs. For this, the last of Troughton's Cybermen stories, the article concentrated on the increased location filming and the co-operation of the army and air force with equipment. It was sign of things to come in *Doctor Who. The Krotons* was rightly ignored. They probably couldn't find anything to say about this unremarkable slice of *Who* history. *The Seeds of Death,* despite the return of the Ice Warriors, suffered much the same fate. A feature on composer Ron Grainer was about the only coverage *Doctor Who* got during this period in the last Sixties.

The War Games, Troughton's last and longest story gave the *Radio Times* ample opportunity to redeem itself. The introduction for the first episode warned: "Doctor Who is off on his last adventure for a while." The feature went on to recall the past two and a half years of Troughton's adventures, with quotes from Frazer Hines, Wendy Padbury and Deborah Watling, who said her costumes had been popular and that customers who come into the boutique she now owns often asked for copies of them! The piece promised that *Doctor Who* would return in the new year "in glorious colour and with a new Doctor".

Episode Ten (featuring a Yeti played by future regular John Levene) was accompanied by a half page feature. In the absence of a new Doctor having been cast at that stage the feature fell on the old standby – the monsters. "Exit the Doctor and his demons (well for the time being anyway). After seven years *Doctor Who* in its present form is ending." Illustration consisted of photos of a film Dalek, an Ice Warrior, a Yeti and a Cyberman. Producer Derrick Sherwin added some speculation on the new incarnation of the Doctor: "He'll look quite different as he'll be played by a different actor, a successor to William Hartnell and Patrick Troughton." The *Radio Times* continued: "Just who, we're not telling. He will be rather more Earth-bound, his adventuring done from our own planet. Don't get the idea he's finished with monsters – he seems to have a natural attraction for them, so no doubt there'll be some nosing around before too long."

Would they have believed a Yeti on the loo in Tooting Bec?

◆



Daleks were the main plank of the BBC's publicity campaign for *Doctor Who,* which included appearances in *The Sunday Observer* in a special feature on children's television, which also included extensive coverage of *Thunderbirds* from Gerry Anderson.
Photo © Topham Picture Library.

DOCTOR WHO COVERAGE IN *RADIO TIMES*

The following list continues to catalogue all sizeable (i.e. quarter of a page or greater), items appearing about *Doctor Who* in *Radio Times* from 1963 to date. This excludes letters and associated comment on the show. It should also be noted that regional variations occurred across the country. Titles of covers and articles are given, with authors where known.

5th-11th November, 1966. DALEKS ARE BACK ON BBC-1 cover photo showing Daleks in capsule. THE DALEKS ARE BACK: third page preview of *The Power of the Daleks* Episode One.

17th-23rd December, 1966. WHO's WHO?: one page article by Ernest Thomson about Patrick Troughton and preview of *The Highlanders* Episode 1.

14th-20th January, 1967. DR. WHO: third page preview of *The Underwater Menace* Episode 1.

11th-17th February, 1967. DR. WHO: third page preview of *The Moonbase* Episode 1.

11th-17th March, 1967. DR. WHO AND THE MACRA TERROR: third page preview of *The Macra Terror* Episode 1.

8th-14th April 1967. *Dr Who and the Faceless Ones.* One third page feature.

20th-26th May, 1967. IT'S THOSE DALEKS AGAIN: half page preview of *The Evil of the Daleks* Episode 1.

24th-30th June, 1967. ON THE SIDE OF THE DALEKS: third page article about Marius Goring promoting *The Evil of the Daleks* Episode 6.

2nd-8th September, 1967. DR. WHO cover photos of Cybermen in tomb. DR. WHO: two-thirds page preview of *The Tomb of the Cybermen* Episode 1.

11th-17th November, 1967. DR. WHO ON ICE: third page preview of *The Ice Warriors* One.

25th November-1st December, 1967. BLUE PETER V. THE DALEKS: quarter page article about the Daleks on *Blue Peter.*

20th-26th January, 1968. THE MONSTROUS WORLD OF *DOCTOR WHO* colour cover photo of Troughton. THE MONSTROUS WORLD OF *DOCTOR WHO:* two page colour article by Gay Search about monster design and special effects of fifth season promoting *The Enemy of the World* Episode 5.

3rd-9th February, 1968. DR. WHO GOES UNDERGROUND: one page preview by Gay Search of *The Web of Fear* Episode 1.

24th February-1st March, 1967. THE DAY MY KNEES TURNED BLUE: half page article by Gay Search about Frazer Hines promoting *The Web of Fear* Episode 4.

16th-22nd March, 1968. DR. WHO AND THE FURY FROM THE DEEP: third page preview of *Fury From the Deep* Episode 1.

8th-14th June, 1968. DR. WHO AND HIS DEADLIEST FOES, THE DALEKS: one page of colour photographs promoting *The Evil of the Daleks* Episode 1.

10th-16th August, 1968. LOOK OUT! IT'S THE QUARKS: quarter page preview of *The Dominators* Episode 1.

31st August-6th September, 1968. HOW WENDY CAUGHT THE ACTING BUG: quarter page article about Wendy Padbury promoting *The Dominators* Episode 4.

14th-20th September, 1968. DR. WHO AND THE MIND ROBBER: third page preview of *The Mind Robber* Episode 1.

19th-25th April, 1969. BACK ON EARTH FOR THE WAR GAMES: half page preview by Gay Search of *The War Games* Episode One.

21st-27th June, 1969. EXIT . . . THE DOCTOR AND HIS DEMONS: half page preview of *The War Games* Episode Ten.

Compiled by Andrew Pixley

The Cybermen assemble on the lunar surface in *The Moonbase.* Note the model flying saucer to the right of this picture. Photo © Popperfoto.

Travelling Companions

Whilst on a routine investigation flight, Steven Taylor, Ace Space Astronaut of the Twenty-Fifth Century found himself stranded and trapped in the Mechanoid city. He was destined to live there alone for at least five years until the Doctor and his companions arrived. He then managed to escape the city and stow away in the TARDIS just as the Doctor was saying farewell to Ian and Barbara. Had he known what he was getting himself in for, Steven would have probably thought twice before entering the TARDIS but there was no other way off the planet. The opportunity had to be taken.

Steven was replacing Ian as the 'hero-protector', and like Vicki before him, his character wasn't too far removed from his predecessor. Once again, viewers were introduced to an unwilling and argumentative hero, who was there to get the others out of trouble. Other than that and his astronaut background, there wasn't much to Steven at all. He wasn't particularly intelligent, and his rather belligerent personality annoyed both the Doctor and Vicki. It did not really endear him to the audience either! Ian had been a frustrated schoolteacher well out of his depth and the audience could sympathize with him, but Steven seemed to be just arrogant, cynical and impatient for no real reason, too far removed from the audience for them to really indentify with him.

It took Steven a little while to accept that this blue box he had stumbled into was actually a trans-dimensional Time and Space machine, and he certainly made life for the Doctor and Vicki difficult when they landed in Northumbria in 1066. He became very obstinate and refused to believe the Doctor's claims, his way of coming to terms with what was happening. Steven never really felt in control during his time in the TARDIS, and his natural reaction when out of his depth was to push back and fight against it.

One of the reasons Steven's character was so shallow was because his early stories were more often that not written for Ian and Barbara, and so he was just given their lines, with a bit of belligerence thrown in. *Galaxy Four* is perhaps the best example of this. Steven is trapped by Maaga in the Drahvin ship airlock and begs for mercy – definitely uncharacteristic behaviour for him. In the original script Barbara was the one trapped in the airlock. If Steven was filling Barbara's shoes, one wonders where Ian was!

Galaxy Four also showed the very sexist roles males and females were given in television writing in the Sixties. The Drahvins were certainly a departure from the traditional 'pretty but helpless' females, but they also showed up the very chauvinistic characterization of the Twenty-Fifth century astronaut. Of course there was nothing strange in that in 1965, but today it doesn't seem to ring true.

For all his faults as a character, Steven

was brave, a trait perhaps most in evidence in stories such *The Myth Makers*. Although often berated by the Doctor for his stupidity, Steven was always ready to keep into action and help his friends in trouble. He had moments of brilliance, but for the most part he was always struggling to keep up with the Doctor's cunning.

Generally Steven had very little action to keep him busy – a grave mistake for such a dynamic, motivated character. Because of this he never truly developed past his two-dimensional characterization, with two exceptions.

The Massacre perhaps showed Steven's character at his best for a couple of reasons. First, he was the only companion in the story, which meant the writer, John Lucarotti, did not have to divide action between two or more characters, like *The Daleks' Master Plan* had to. Both Sara Kingdom and Bret Vyon played more important roles than Steven, and he was left to run after the Doctor and argue. He was also separated from the Doctor fairly early in the story, and had to fend for himself in Sixteenth Century Paris, and he could not ask the Doctor for advice or information. *The Massacre* was also the story where Steven left the Doctor temporarily because he was disgusted with the Doctor's detached and alien response to the deaths they had recently seen.

The Celestial Toymaker was the second exception. Trapped in a world where nothing made sense, Steven, with Dodo, was out of his depth more than he ever had been, and again separated from the Doctor. He could relate to very little – the whole realm of the Toymaker was so far removed from his and so his character worked best in this story. Not only could the audience relate to the characters in the Toymaker's world, such as the clowns and the King and Queen of Hearts, but they could also appreciate Steven's nonplussed reactions to the games. In this way, *The Celestial Toymaker* epitomized Steven's character – an action man totally out of his context. Harry Sullivan was to display this same plight ten years later, but in a more bumbling and endearing 'idiot' way.

Steven's end came quickly. After a fairly unsettled period in the programme's history, producer Innes Lloyd decided that a whole new, fresh approach was needed. Both Steven and Dodo were written out of the series as soon as their contracts expired and Ben and Polly were introduced, bringing with them a more adult, 'Swinging Sixties', feel to the programme. So, at the end of *The Savages* Steven stayed behind to become the new leader of the Citizens and the Savages. This seemed a little out of character for his 'gung-ho', 'go-and-get-em' personality, and was not a satisfactory departure for him. Even Steven didn't seem sure this was the right decision to make. But he stayed, along with his apprehensions, and set about reuniting a divided culture.

Peter Purves initially audtioned for a monster part in *The Web Planet*, but landed the part of the dopey American tourist in *The Chase* instead, and that led to Steven Taylor. After leaving the show and being out of work for a time, Purves became a household name as a presenter for *Blue Peter*. He now runs his own production company. ◆

Tim Hunter

MATRIX DATA BANK

Sergeant Benton (John Levene) supervises events in *The Time Monster*. Photo © BBC.

Andrew Pixley takes over the helm of our regular question and answer column. . .

Well, after a four year stint on this column, Dave Howe has felt that he needs a much deserved rest and is determined to focus his attention on one of his main loves – merchandise – in the *Collector's Corner.* It's been left to me to soldier on for a while, and before I launch into my first offering I'd better explain a few things.

I'm going to try and answer factual questions here. Not being imaginative to any degree, I feel unable to conjure up answers which plug gaping plot discrepancies or continuity errors. If I don't know the answer, I'm going to say that I don't know – and if I'm wrong, please write in as I'd like to know I'm wrong too!

And talking of being wrong, **Catherine Peters** of Florissant, Mo. USA has got a few extra examples of the Doctor in tuneful mood to add to those listed in **Issue 161.** In *Planet of the Spiders* the Doctor hears his own voice and Sarah Jane's voice singing 'Pop Goes the Weasel'. In *Destiny of the Daleks* the Doctor is whistling 'Colonel Bogey' again he wanders about the Movellan ship. And as Catherine points out, if you include chanting then Meglos, impersonating the Doctor, does a fine job swearing allegiance to Ti. (**Tony Darbyshire** adds 'Oh I do Like to Be Beside The Seaside' from *Death to the Daleks: 1* and the "loud and operatic" piece in *Trial of a Time Lord: 12* is the Doctor's rendition of 'On With the Motley').

Also with reference to the reply to Robert Jenner's question in **Issue 164,** there is another example of a technical breakdown during transmission in Britain. This occurred during the repeat screening of *The Evil of the Daleks* episode 3 on 22nd June 1968 and came towards the end of the episode during Jamie's fight with Kemel.

FITTING THE MASTER IN

Peter Fairbrother of Newcastle, Co. Down has three questions on *Survival.* 1) How does the story fit into the Master's history with reference to his last two appearances? 2) Where is his TARDIS and what's he doing on the Cheetah planet anyway? 3) Why does the Doctor have difficulty leaving the Cheetah planet on his arrival, but manage to escape with the Master in the last episode? With reference to my comments above, all three questions meet with the general answer *"I don't know".* The Master's history doesn't contradict what went before and it's generally been assumed that – for the sake of convenience – the Doctor and Master's encounters are sequential for both of them. The Doctor's fortuitous escape is presumably connected somehow with his anger towards the Master as they fight, indicating that he too is falling partly prey to the planet and thus gaining its powers. . . unlike on his first visit when he kept control.

BENTON ON PATROL

Obviously a keen fan of Sergeant Benton, **Patricia G. Gevesleem** (apologies if I've read that wrong) is confused about past information presented in this magazine about John Levene's early appearances in *Doctor Who*. The documentation for *The Moonbase* lists one John Levine in the extras and indeed at that time John Levene was doing walk-on parts in various BBC television series (in fact he appears uncredited as an interceptor pilot in the *U.F.O.* episode *Close Up*). His first credited appearance was indeed as a Yeti in *The Web of Fear* episodes 1, 2, 4, 5 and 6. He then made his first appearance as Benton (then a corporal) in *The Invasion* episode 1, but was back inside his Yeti skin again for *The War Games* episode 10. His debut in the Pertwee era, now promoted to Sergeant, came with episode 5 of *The Ambassadors of Death*.

John Levene's appearance as a Cyberman may actually have been in segments of *The Invasion* however, since he was originally contracted as a walk-on. When the actor originally cast as Benton was continually late, Douglas Camfield fired the man and cast Levene instead.

Patricia also asks about tartans sported by Jamie and the Brigadier, which I must admit is a subject I know little about. Colour photographs for early stories are not abundant by any means but the tartan worn by Jamie during the Troughton era in colour material from the set of *The Mind Robber* is not the same as he is clad in for *The Five Doctors* or *The Two Doctors*. One thing for certain is that neither are tartans of the clan McCrimmon since that is predominantly blue. In *Terror of the Zygons,* Lethbridge Stewart reminds Sarah that he is of the clan Stewart, and thus entitled to wear their colours. However, whether the costume designer actually had the appropriate colours I couldn't tell.

DESIGNER TIME LORDS

Glenn Lewis of Merthyr Tydfil has been comparing videos and spotted that the seal of the High Council of Time Lords in *The Five Doctors* also pops up on Vorus' costume and in the Guild Chambers in *Revenge of the Cybermen*. The explanation here concerns the designer Roger Murray-Leach who created the embossed circular design in 1974 for the Cyberstory. Murray-Leach was also the designer for *The Deadly Assassin* in 1976 and reused his motif on his Gallifrey work. It is the symbol the Doctor uses to sign his letter to Spandrell and the Castellan refers to it as the Prydonian Seal. However, it also appears on the collars sported by Arcalians and Patrexes in addition to its general use around the Capitol, so it seems to be a pattern generic to Time Lords, and not just the single chapter of Prydonians. After its second use, good continuity and prop reuse in serials such as *The Invasion of Time* has ensured its place in the show's history – but more associated with Gallifrey than Voga.

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APPRECIATIVE AUDIENCES

David Cody of the Wirral on Merseyside would like to know the most popular stories for each Doctor – this time in terms of average Audience Appreciation figures out of 100. And before anybody else writes in, we'll get the stories with the lowest figures out of the way too! Please note however that over the periods from *Terror of the Autons* to *The Green Death* and *Castrovalva* to *Time-Flight* there were no such figures collated, and from *The Time Warrior* to *Logopolis* only about one in three episodes were sampled, so not all the stories over the 1971 to 1982 period are accurate representations. Where applicable I shall use figures collated for repeats to plug these gaps since it was effectively a reaction from an audience to the same stimulus material.

William Hartnell – Highest: *The Daleks* 62.0%. Lowest: *The Gunfighters* 37.5%.

Patrick Troughton – Highest: *The Wheel in Space* 57.8%. Lowest: *The Power of the Daleks* 45.7%.

Jon Pertwee – Highest: *The Monster of Peladon* 64% [Part Three figure only]. Lowest: *Day of the Daleks* 52% [Repeat transmission figure only].

Tom Baker – Highest: *State of Decay* 69% [Part Four figure only]. Lowest: *Robot* 52.3% [Parts One, Two and Four figure only].

Peter Davison – Highest: *The Five Doctors* 75% [Original transmission]. Lowest: *Kinda* 61.8% [Repeat transmission].

Silver Nemesis action. Photo © BBC.

Colin Baker – Highest: *The Trial of a Time Lord* 70.8% [Parts One to Four]. Lowest: *Attack of the Cybermen* 63.0%

Sylvester McCoy – Highest: *Silver Nemesis* 70.3%. Lowest: *Paradise Towers* 58.5%.

The Monster of Peladon. Photo © BBC.

THE DOCTOR'S BEDROOM

Stephen Barritt of Newtownards, Co. Down is curious about the Doctor's bedroom on board the TARDIS and as to whether it has ever been seen. A specific room as such hasn't existed as a set – unlike rooms for Adric, Tegan and Nyssa – but two examples of the Doctor using a bed come to mind. One is merely the couch bed he uses in an emergency in the control room during Episode One of *Planet of the Daleks*. The other though is the room in which he and Susan are sleeping in at the start of *Marco Polo: Five Hundred Eyes*. It is here that they find the life-saving condensation. The room was most probably the set with couches for beds which appeared as Susan and Barbara's room in *The Edge of Destruction*.

Writing Doctor Who

JOHNNY BYRNE

With the latest attempt to produce a new *Doctor Who* film still on the drawing board, Marcus Hearn talks to the man who's written the latest script. . .

"I never saw myself in the *Who* tradition at all and I didn't want to be part of the old tradition," remarks Johnny Byrne while talking about a career on *Doctor Who* which began with 1981's *The Keeper of Traken* and continues to this day. Byrne began by talking about the early years of a vocation that has included work with such diverse luminaries as Gerry Anderson and Pink Floyd!

"I came to England from Ireland when I was twenty and ended up working at the Heinz baked bean factory in Wigan where at the end of nine months I had, what was to me, a fortune. I asked myself what 'rich' people did and the answer was: retire! Since I was living in Wigan I retired to Southport.

"I met up with a very racy crowd of people and became very fond of poetry, jazz and beatnik writers. In 1960 I took off around the country doing jazz, poetry readings and one act plays. In Liverpool I shared a house with the Beatles who at that time could only play four chords. I was sharing a basement with a guy called Spike Hawkins." It was with Hawkins that in 1966 the young Byrne appeared in the psychedelic 'Spontaneous Underground' nights at London's Marquee Club. Sharing the stage with the original line up of legendary rock group Pink Floyd, and artists such as Donovan, he and Spike performed illusions and magic using a collapsible top-hat.

"It wasn't until I went to London and settled down a bit that I started writing science fiction and publishing it in small literary magazines. At the same time we were writing scripts just for fun at about fifteen quid a go. Around about 1967/68, with a friend of mine Jenny Fabian, who was involved with the underground pop music scene, we wrote the novel *Groupie* – the book that coined the term. Within months I was moving across America giving interviews."

Groupie was the affable Irishman's first taste of real writing success and several years later he began his first telefantasy work by becoming co-script editor on *Space: 1999* – Gerry Anderson's third live action series. "In 1972 Chris Penfold asked me to talk about a replacement for *UFO*. After nine months I was called up again when they were planning *Space: 1999,* just before they started shooting.

"Like most people who do this sort of thing Gerry is completely bananas, but he's the sanest mad person you've ever met. He's very charming and I got on very well with him. We were at Pinewood where they had a gigantic budget and I'd look at the rushes, be on the floor and discuss technical aspects with Brian Johnson – it was film making."

Byrne wrote twelve episodes of the lavish science fiction drama before moving to a series which he is still working on. "In 1976, after several other writers dropped out of the original series, I began writing for *All Creatures Great and Small.* John Nathan-Turner was the Production Unit Manager on that. After the third series John asked me to become script editor when he became producer on *Doctor Who.* I said 'No way' because I was living in Norfolk and had started a family. I didn't want my children to have an absentee father. I suggested some names and told John that instead I'd write him a story. I'd previously spoken to Bob Holmes and then Graham Williams about writing for *Doctor Who* but after working with Gerry it was difficult to go back to the shaky sets!"

The first of the two *Doctor Who* script editors Johnny worked with was Christopher Bidmead. "Chris is a

Omega plots his revenge on the Time Lords in *Arc of Infinity.* Ph

genuine crank and I like cranky people! He's got a brilliant feel for words and can bring a writer out of himself and help him make leaps."

THE RETURN OF THE MASTER

"*The Keeper Of Traken* originally involved the Greys and the Blacks – two contending forces in a Japanese style court. There was also another character who I intended to bring back called the Avatar, who was going to do roughly what the Master did in the final version. As I was unavailable to do it Chris made a fairly interesting contribution to that story by giving it the Elizabethan look, naming Tremas and bringing in the idea of the clock, although I'd already introduced the Master. The contributions Chris made were definite enhancements to the story."

As well as being notable for depicting the Master's return to the programme after four years absence, *The Keeper Of Traken* also introduced one of the Doctor's most popular companions. "I liked Nyssa as a character and I felt that she was grossly underused. She had an interesting quality, always looking very distant and insecure and there was a genuine air of tragedy about her character."

He went on to describe his feelings on writing for the story's other principle characters – Tom Baker's Doctor and Matthew Waterhouse's Adric. "In a way I think it was sad for Tom to have stayed so long with the show but he was very good and to me was the best. He was the one Doctor who had that genuine alien quality.

Trouble for the Fifth Doctor in *Warriors of the Deep*. Despite best intentions, Byrne's fears that the Myrka wold not live up to the script expectations – "The Myrka is about seven foot high, vaguely man-shaped, its face part fish, part beast. The creature has a slimy armoured hide, massive clawed hands. Its appearance is as grotesque as possible." – proved correct. Photo © BBC.

©BBC.

"I think Matthew handled what he had to do with an enormous amount of guts and I have a lot of respect for him. Fans can be cruel, and it's their right to be because the people involved are not real to them. I think Matthew was playing against his character – had they played with it then it would have been a different matter entirely. When the girls came in he was fighting a losing battle and I think the fact he stayed as long as he did is a testament to his own courage."

Johnny's script work for the programme continued with the opening story in Season Twenty. *The Arc Of Infinity* was originally called *The Time Of Neman* and was a very different story concerning a shift of time in London. It was a complex story with Amsterdam at the heart of it, where of course John wanted to go anyway.

"I think *Arc Of Infinity* falls into the mainstream of *Doctor Who* stories and I liked it. I was concerned to bring back Omega as someone who was not so terribly black and white and ranting. I saw the first one he was in and although he was good he was completely over the top. I tried to convey that an injustice of sorts had been done. I also wanted to involve the characters on Gallifrey, rather than using the place as simply a setting. The final playout in Amsterdam was decently shot and it did have a few moments of the almost Frankenstein idea of returning to life.

"Peter's Doctor was not so complex as Tom's and I think he felt the weight of everything that had gone before. He's the best prepared actor I've ever worked with, without ego, very dedicated and superbly disciplined."

Byrne's next *Doctor Who* was another season opener (this time for the twenty-first) and again featured old enemies. He gave me his thoughts on *Warriors Of The Deep*, to date his last televised story. "I always intended to have three Silurians, and Sea Devils as an elite battalion of soldiers of a type that hadn't been seen before. I'd seen the danger of these slow moving creatures and to me these things lost credibility. Never mind taking over the Universe – they couldn't have taken over Woolies! This always worried me and was one of the reasons why I hadn't written for the programme when I was working on *Space: 1999*".

"I thought the undersea base was reasonably well set up and when I saw it originally it looked OK. However it didn't quite capture the feel I wanted to achieve, of a pre-Star Wars power block situation with a balance of terror taken to the extreme."

Being out of the country at the time Byrne was unable to keep tabs on the production and shared the feelings of many who gave the story a mixed reception after its screening in 1984. "I felt very disappointed and let down and I

POLICE PUBLIC CALL BOX

Dark dealings in *The Keeper of Traken*. Photo © BBC.

wasn't very happy about the idea of writing further for the programme. I'd been offered the chance to move on to *One By One* – back to animals!" He laughs wryly, recounting how his writing career at the time seemed to alternate between spaceships and farmyards."

A MISSING STORY

"However, before *Warriors* was screened they asked me to do a story in line with *The Keeper Of Traken* so I started working on ideas for *The Guardians Of Prophecy* which would have been for Colin Baker's first season. It concerned Serenity, the home planet of the Melkurs, which like Traken was a member of the Benign Union." He went on to describe the story which concerned the efforts of the Doctor, Peri and a canny tomb robber nammed Ebbko to thwart Malador. This evil immortal (the creator of the Melkurs) planned to steal the power of prophecy; a computer which projected the holographic image of a beautiful woman and preserved the levels of goodness necessary to keep the planet peaceful. As the Master had used the power of The Source to regenerate in *The Keeper of Traken* Malador planned to use Prophecy's power to animate the calcified Melkurs and conquer the habited planets the creatures had already seeded.

"At the time I submitted the storyline things were not at all well and I hadn't seen very much of either John or Eric."

Nearly six months later the ideas had still not got beyond the very early planning stages and after Johnny failed to arouse any more interest in the storyline he forgot about the project. "I never really understood the objections," he stresses, with a genuine air that affirms his continued enthusiasm for the ideas behind the story.

"I'm a very obliging person – I believe writing is a collaborative art. By that I don't mean I compromise – I simply mean I am willing to see that there are several ways an effect can be achieved."

Perhaps because *The Keeper Of Traken* was his favourite *Doctor Who* story Johnny is still keen that the sequel could be screened. "If there was a possibility of the story being produced in the future I would certainly consider it."

He went on to describe some of his thoughts on the *Doctor Who* of today. "I do keep an eye on the programme and my son tells me if there's anything especially worth watching. However I think it seems to have gone a bit more for style than substance, though some of the stories are good and I like Ian Brigg's work."

"I firmly believe that it should be dragged kicking and screaming into the Twenty-First Century. It's a totally under resourced programme – an epic artificially constrained within four shaky-walled studios."

Johnny Byrne's association with *Doctor Who* continues and recently he returned to the limelight as the screenplay writer of the long awaited *Doctor Who – The Movie*. I asked him how he became involved in the project. "The producers Peter Litten and George Dugdale are great fans of the show and had constructed a very complex story. They sat on this for a year and a half, with a script that needed to be totally rewritten. They were going through my agent's list of writers and saw my name after reading about my credits for *All Creatures Great And Small* and *Space: 1999*.

"I think that after the film comes out the road will be open for the programme to take stock of its future direction. It's an epic that's crying to get out there and we have become very tolerant of *Doctor Who,* not applying to it the sort of standards that we should. We're doing it

Photo © BBC.

A PRODUCER'S EYE

The Keeper of Traken

The Master did not feature in the original draft of *The Keeper of Traken.* When I suggested that this popular character was included to Chris Bidmead, the script Editor at the time, and thence to Johnny Byrne, both of them reacted positively.

I had always had a great fondness for The Master. . . a most wonderful creation of Terrance Dicks and Barry Letts. As has often been proved, every hero needs an anti-hero, every Holmes needs a Moriarty, every Batman needs a Joker. . . every Doctor Needs a Master?

I decided that the re-introduction of The Master should see the villain returned to physical normality. The emaciated version required massive make-up and the actors were so heavily veiled that they had to rely almost entirely on a vocal interpretation. Fine as far as it went, and with all due credit to Geoffrey Beevers and the late Peter Pratt, but with the Master's intelligence, such a pity, perhaps, not to be able to see a gleam in an eye, a curl of a lip, a twitch of a nose? Johnny and Christopher's execution of the idea of the Master taking over the body of another character worked extremely well. As many commented at the time, the first glimpse of the 'new' Master at the end of the story was startling. Anthony Ainley never ever looked more like the late Roger Delgado than at that moment. I can still feel the chill I experienced as the shot was lined up on camera even as I write these words. No attempt was made to imitate Mr Delgado, other than retaining the black silhouette and facial hair of his portrayal.

I had worked with Anthony Ainley in 1973 when I was the Production Manager on a lavish twenty-six part serial called *The Pallisers.* Its cast included Susan Hampshire, Philip Latham, Donald Pickering, Barbara Murray, Michael Cochrane, Moray Watson and John Hallam. . . I wonder why Susie Hampshire escaped my casting clutches! Anthony played an evil character called the Reverend Emilius and he was superb. I remembered this portrayal, when it became time to cast Tremas/Master. He came along to see me and I offered him the part there and then, and he accepted the role on the spot. . . a decision I have never regretted.

It was director John Black who decided on the look of the story. John wanted a layered, textured feel to the settings and costumes. He was strongly influenced by the Art Nouveau style in general and the work of the artist Klimt in particular. Tony Burrough designed the first of his jigsaw sets, later to become synonymous with his work on *Doctor Who.* Huge 'elephants' as we called them were moved around into different configurations to create an illusion of massive settings and many ever-different corridors. The 'elephants' in fact were large towers of scenery with a different archway on each side, resulting in vast four-legged monsters. Amy Roberts' rich costumes echoed the layered feel and in many ways this story is a particular favourite, especially from the design point of view.

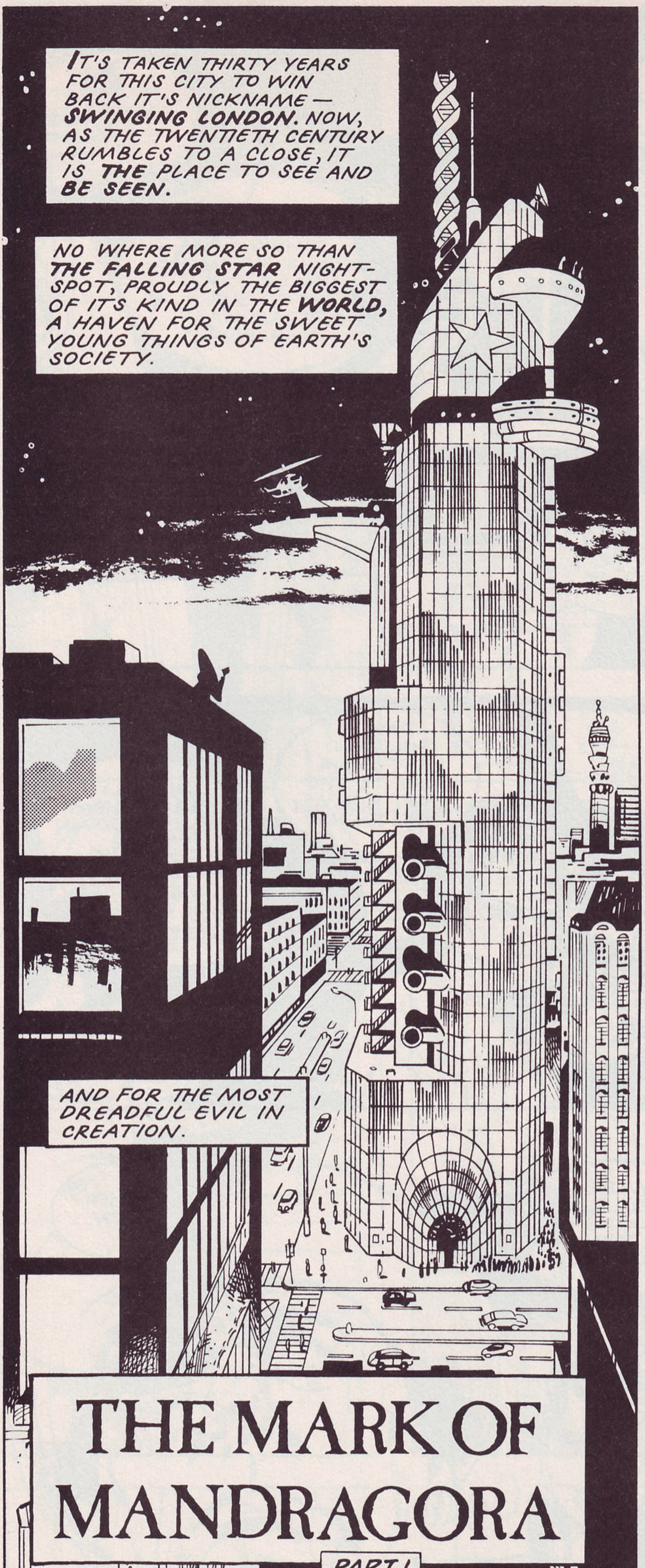
John Nathan-Turner.

a disservice by saying 'Have it at any price'."

The film has undergone many re-writes since John's first draft, working the story into shape and maintaining Byrne's belief in bringing *Doctor Who* up to date. Although a production schedule for the film is still uncertain, the certain writing capability and immense enthusiasm of Johnny Byrne means the Doctor's future is in safe hands.

A full outline of Johnny Byrne's sequel to The Keeper of Traken, The Guardians of Prophecy, *appears next issue.*

BSA
ACE ROOFING
LEE
UNITED STATES


IT'S TAKEN THIRTY YEARS FOR THIS CITY TO WIN BACK IT'S NICKNAME— **SWINGING LONDON.** NOW, AS THE TWENTIETH CENTURY RUMBLES TO A CLOSE, IT IS **THE** PLACE TO SEE AND **BE SEEN.**
NO WHERE MORE SO THAN **THE FALLING STAR** NIGHT-SPOT, PROUDLY THE BIGGEST OF IT'S KIND IN THE **WORLD,** A HAVEN FOR THE SWEET YOUNG THINGS OF EARTH'S SOCIETY.
AND FOR THE MOST DREADFUL EVIL IN CREATION.

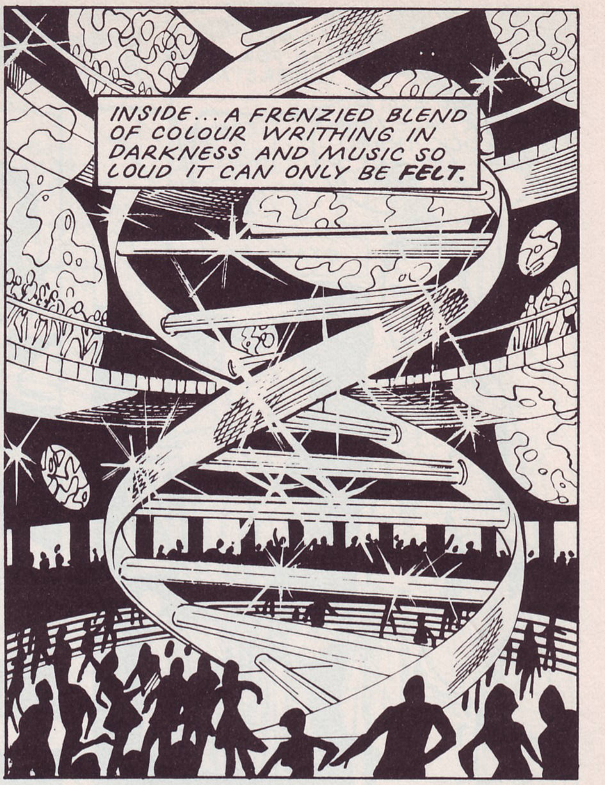
THE MARK OF MANDRAGORA

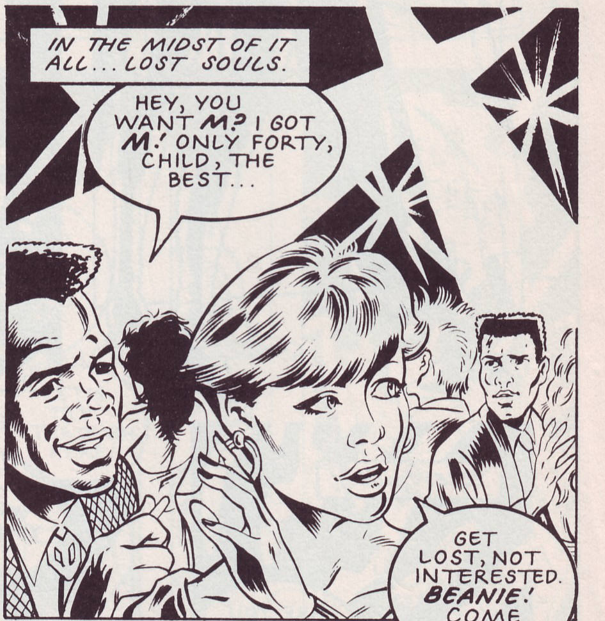
PART I

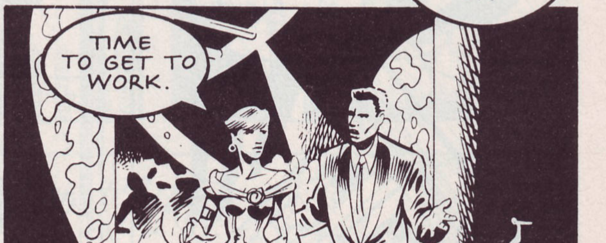
"*Nor poppy, not mandragora,*
Nor all the drowsy syrups of the world,
Shall ever medecine thee to that sweet sleep,
Which thou owedst yesterday."

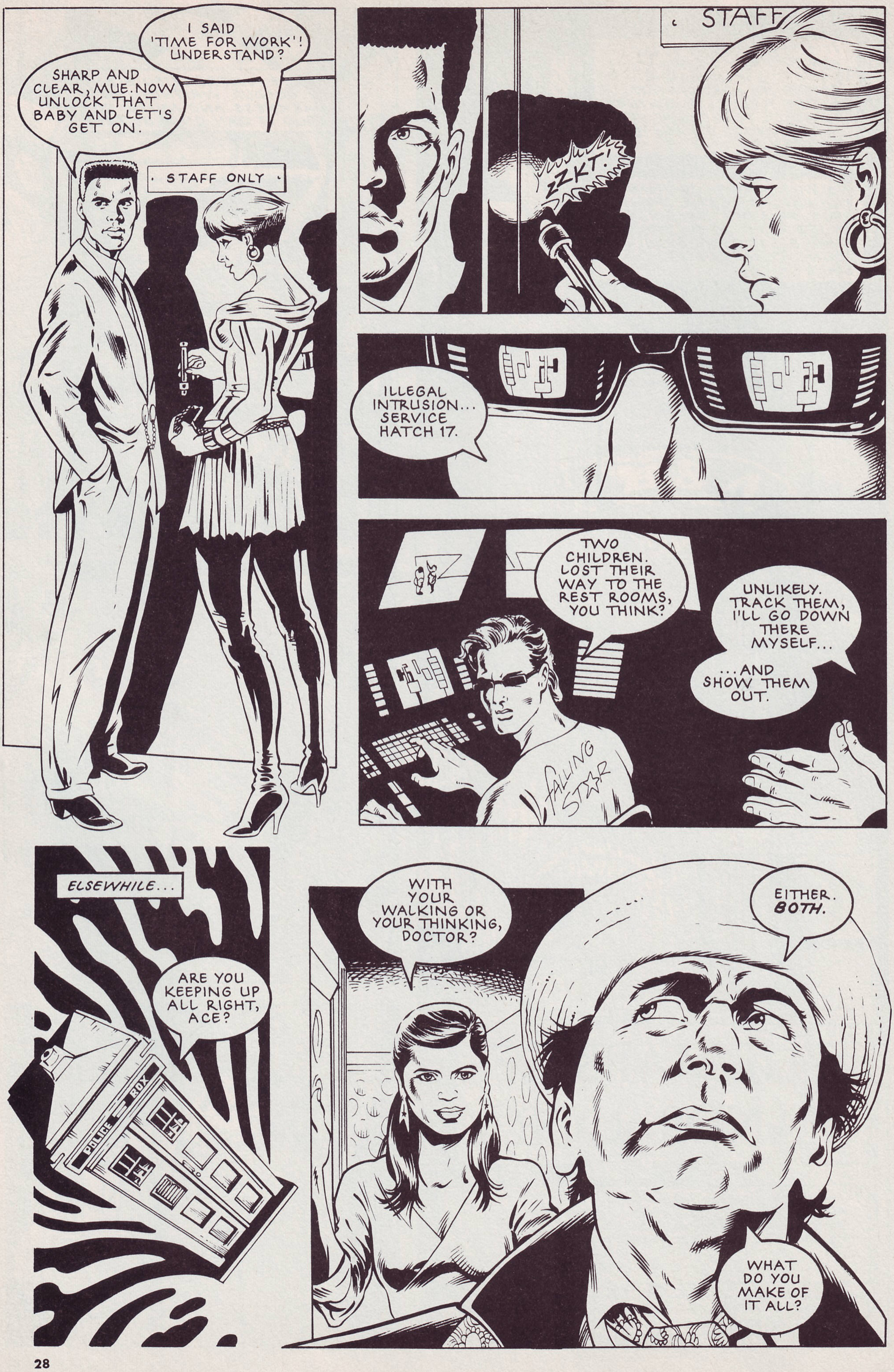
— *Shakespeare,* ***Othello***

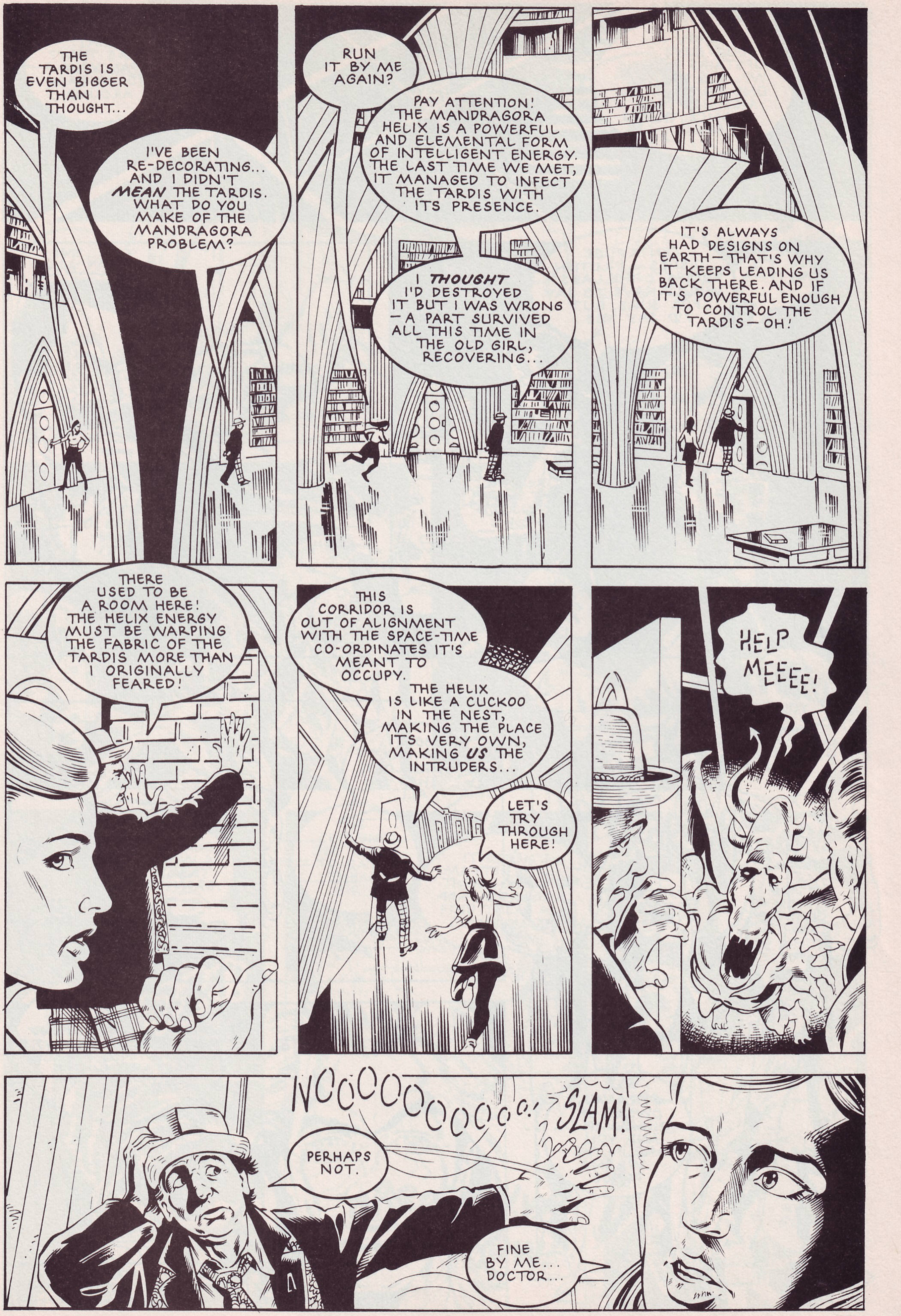
SCRIPT: DAN ABNETT PENCILS: LEE SULLIVAN
INKS: MARK FARMER LETTERS: STEVE POTTER

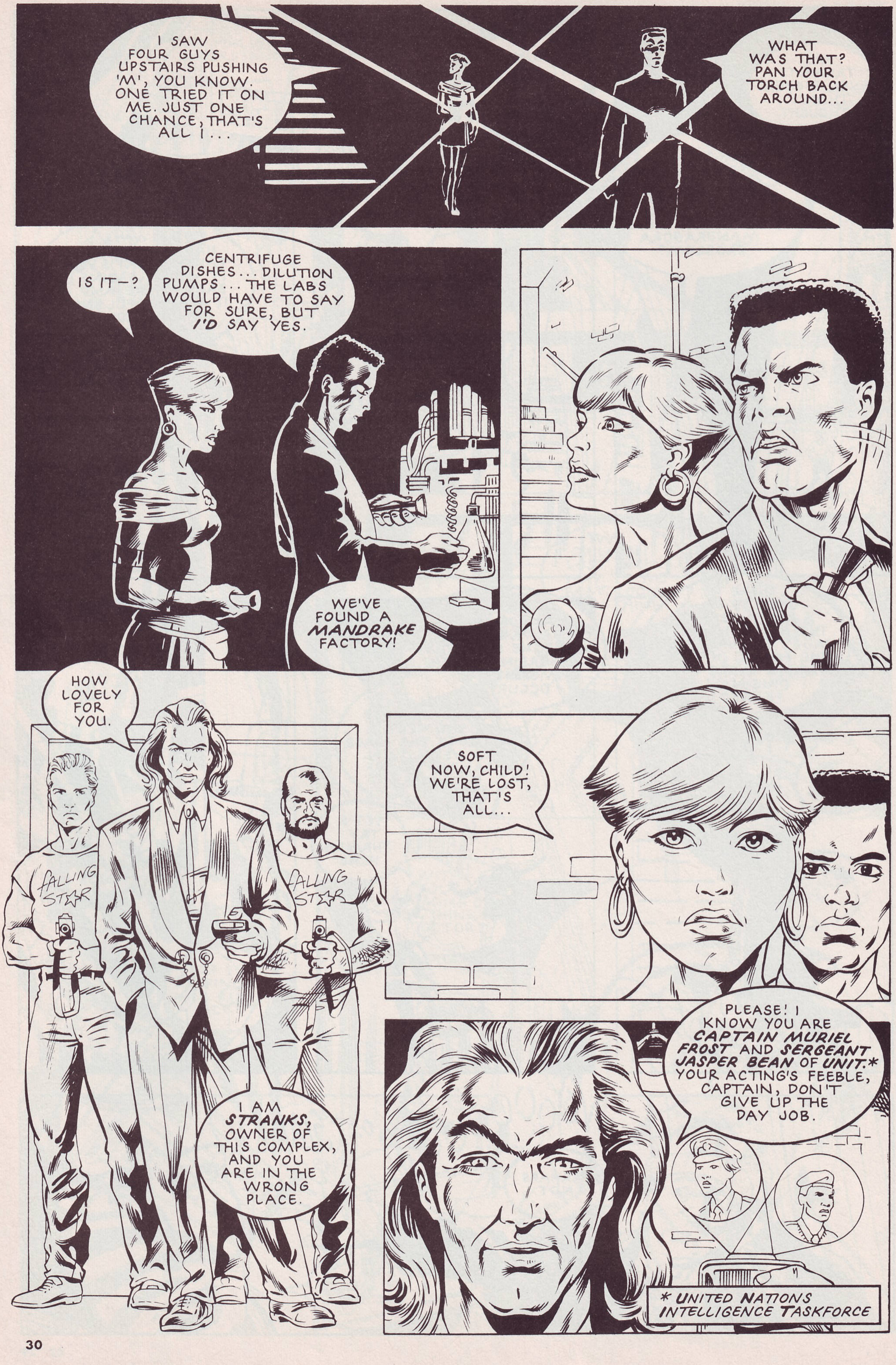

INSIDE... A FRENZIED BLEND OF COLOUR WRITHING IN DARKNESS AND MUSIC SO LOUD IT CAN ONLY BE **FELT.**

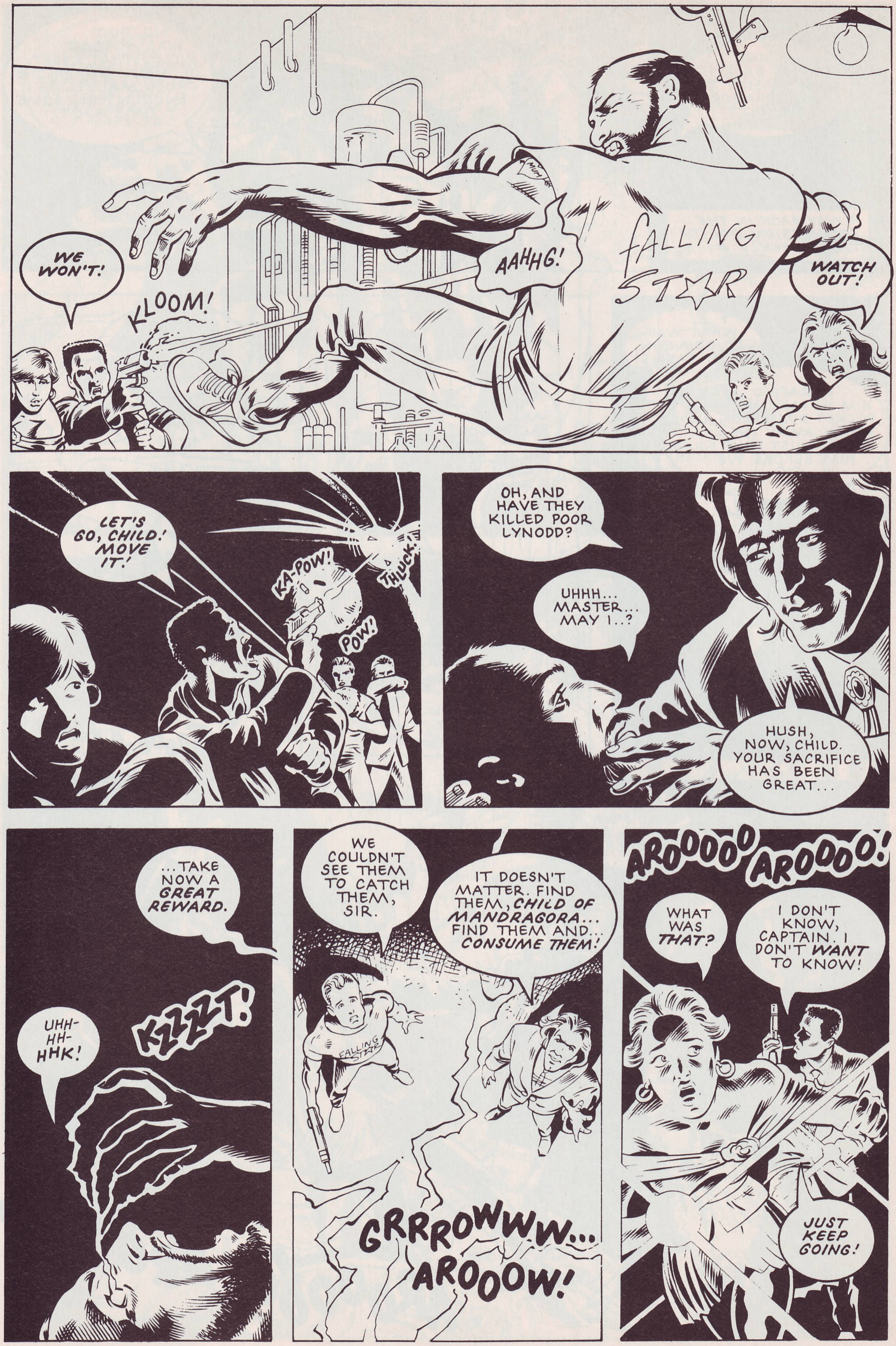

IN THE MIDST OF IT ALL... LOST SOULS.
HEY, YOU WANT **M?** I GOT **M.!** ONLY FORTY, CHILD, THE BEST...
GET LOST, NOT INTERESTED. **BEANIE!** COME ON

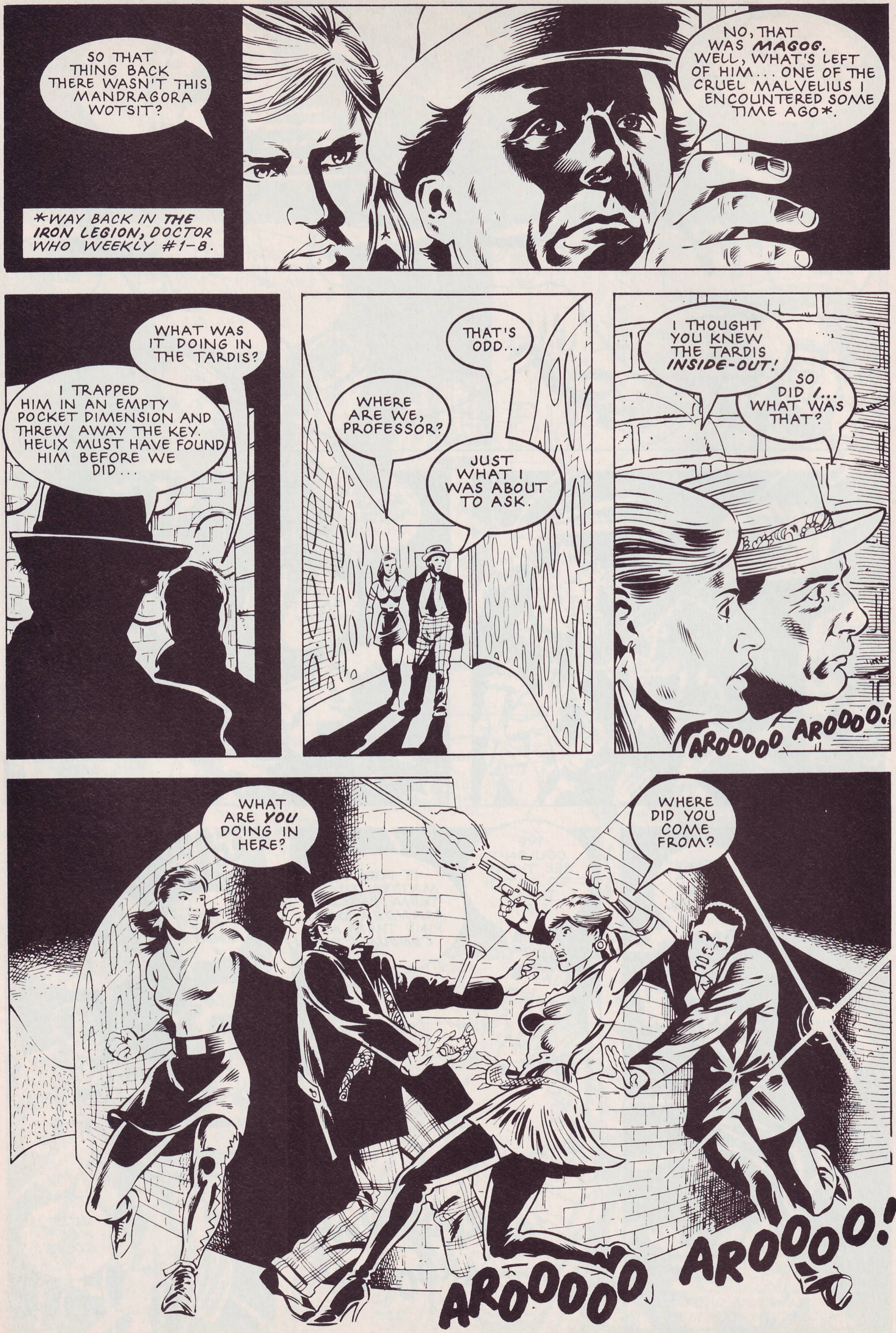

TIME TO GET TO WORK.
SPEAK SLOWER! I CAN'T READ YOUR LIPS! GOD, THIS MUSIC!

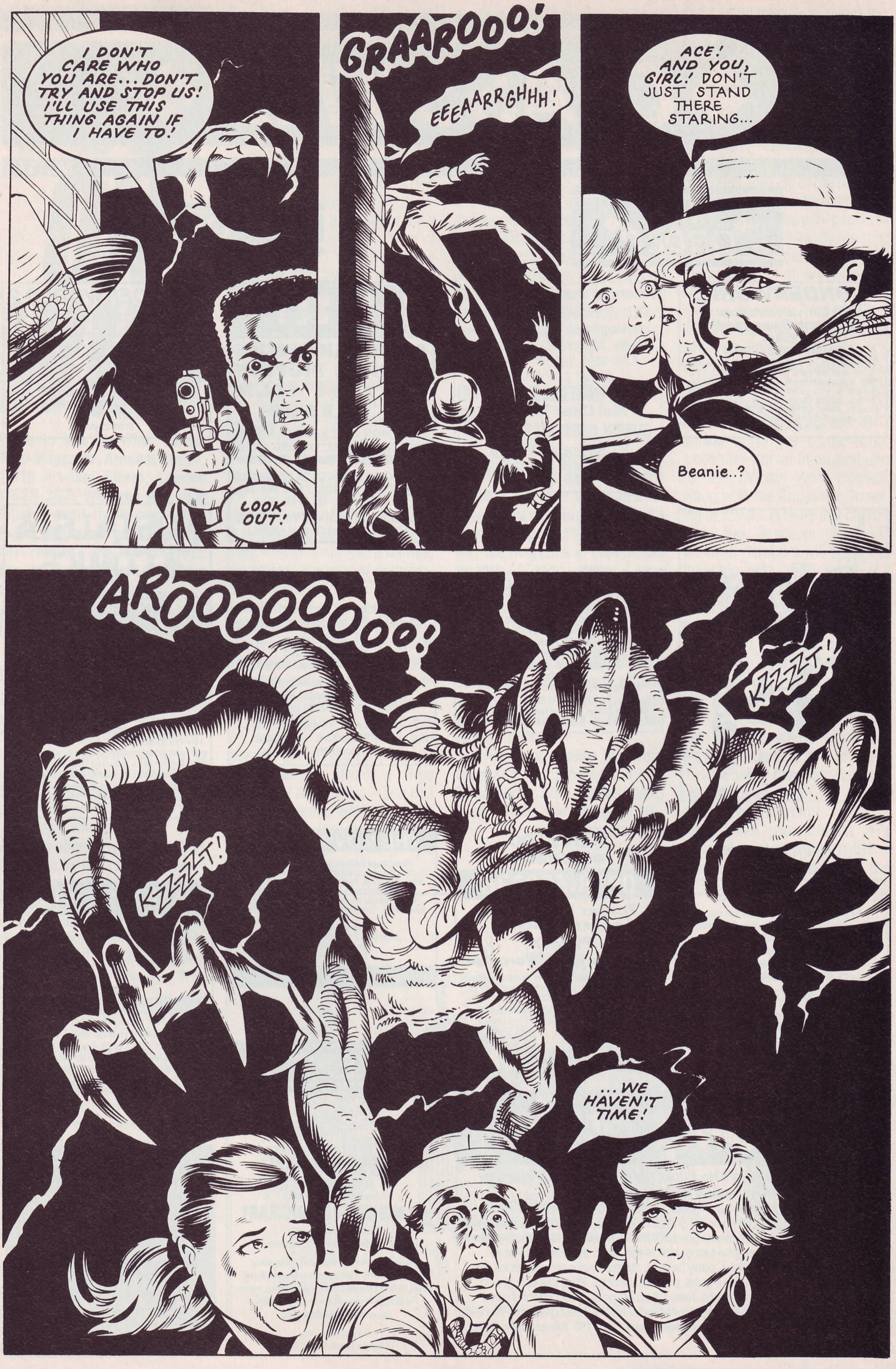

I SAID 'TIME FOR WORK'! UNDERSTAND?
SHARP AND CLEAR, MUE. NOW UNLOCK THAT BABY AND LET'S GET ON.
STAFF ONLY
STAFF
ZZKT!
ILLEGAL INTRUSION... SERVICE HATCH 17.
TWO CHILDREN. LOST THEIR WAY TO THE REST ROOMS, YOU THINK?
UNLIKELY. TRACK THEM, I'LL GO DOWN THERE MYSELF...
...AND SHOW THEM OUT.
FALLING STAR
ELSEWHILE...
ARE YOU KEEPING UP ALL RIGHT, ACE?
POLICE BOX
WITH YOUR WALKING OR YOUR THINKING, DOCTOR?
EITHER. BOTH.
WHAT DO YOU MAKE OF IT ALL?


THE TARDIS IS EVEN BIGGER THAN I THOUGHT...
I'VE BEEN RE-DECORATING... AND I DIDN'T **MEAN** THE TARDIS. WHAT DO YOU MAKE OF THE MANDRAGORA PROBLEM?
RUN IT BY ME AGAIN?
PAY ATTENTION! THE MANDRAGORA HELIX IS A POWERFUL AND ELEMENTAL FORM OF INTELLIGENT ENERGY. THE LAST TIME WE MET, IT MANAGED TO INFECT THE TARDIS WITH ITS PRESENCE.
I **THOUGHT** I'D DESTROYED IT BUT I WAS WRONG —A PART SURVIVED ALL THIS TIME IN THE OLD GIRL, RECOVERING...
IT'S ALWAYS HAD DESIGNS ON EARTH — THAT'S WHY IT KEEPS LEADING US BACK THERE. AND IF IT'S POWERFUL ENOUGH TO CONTROL THE TARDIS — OH!
THERE USED TO BE A ROOM HERE! THE HELIX ENERGY MUST BE WARPING THE FABRIC OF THE TARDIS MORE THAN I ORIGINALLY FEARED!
THIS CORRIDOR IS OUT OF ALIGNMENT WITH THE SPACE-TIME CO-ORDINATES IT'S MEANT TO OCCUPY.
THE HELIX IS LIKE A CUCKOO IN THE NEST, MAKING THE PLACE ITS VERY OWN, MAKING **US** THE INTRUDERS...
LET'S TRY THROUGH HERE!
HELP MEEEE!
NOOOOOOOOOoo!
SLAM!
PERHAPS NOT.
FINE BY ME... DOCTOR...


I SAW FOUR GUYS UPSTAIRS PUSHING 'M', YOU KNOW. ONE TRIED IT ON ME. JUST ONE CHANCE, THAT'S ALL I...
WHAT WAS THAT? PAN YOUR TORCH BACK AROUND...
IS IT–?
CENTRIFUGE DISHES... DILUTION PUMPS... THE LABS WOULD HAVE TO SAY FOR SURE, BUT ***I'D*** SAY YES.
WE'VE FOUND A ***MANDRAKE*** FACTORY!
HOW LOVELY FOR YOU.
FALLING STAR
FALLING STAR
I AM ***STRANKS,*** OWNER OF THIS COMPLEX, AND YOU ARE IN THE WRONG PLACE.
SOFT NOW, CHILD! WE'RE LOST, THAT'S ALL...
PLEASE! I KNOW YOU ARE ***CAPTAIN MURIEL FROST*** AND ***SERGEANT JASPER BEAN*** OF ***UNIT.**** YOUR ACTING'S FEEBLE, CAPTAIN, DON'T GIVE UP THE DAY JOB.
*UNITED NATIONS INTELLIGENCE TASKFORCE


WE WON'T!
KLOOM!
AAHHG!
FALLING STAR
WATCH OUT!
LET'S GO, CHILD! MOVE IT!
KA-POW!
THLUCK!
POW!
OH, AND HAVE THEY KILLED POOR LYNODD?
UHHH... MASTER... MAY I..?
HUSH, NOW, CHILD. YOUR SACRIFICE HAS BEEN GREAT...
...TAKE NOW A *GREAT REWARD.*
UHH-HH-HHK!
KZZZZT!
WE COULDN'T SEE THEM TO CATCH THEM, SIR.
IT DOESN'T MATTER. FIND THEM, *CHILD OF MANDRAGORA*... FIND THEM AND... *CONSUME THEM!*
FALLING STAR
GRRROWWW... AROOOW!
AROOOOO AROOOOO!
WHAT WAS *THAT?*
I DON'T KNOW, CAPTAIN. I DON'T *WANT* TO KNOW!
JUST KEEP GOING!


SO THAT THING BACK THERE WASN'T THIS MANDRAGORA WOTSIT?
NO, THAT WAS **MAGOG**. WELL, WHAT'S LEFT OF HIM... ONE OF THE CRUEL MALVELIUS I ENCOUNTERED SOME TIME AGO*.
*WAY BACK IN **THE IRON LEGION**, DOCTOR WHO WEEKLY #1-8.
WHAT WAS IT DOING IN THE TARDIS?
I TRAPPED HIM IN AN EMPTY POCKET DIMENSION AND THREW AWAY THE KEY. HELIX MUST HAVE FOUND HIM BEFORE WE DID...
THAT'S ODD...
WHERE ARE WE, PROFESSOR?
JUST WHAT I WAS ABOUT TO ASK.
I THOUGHT YOU KNEW THE TARDIS ***INSIDE-OUT!***
SO DID ***I***... WHAT WAS THAT?
AROOOOO AROOOO!
WHAT ARE ***YOU*** DOING IN HERE?
WHERE DID YOU COME FROM?
AROOOOO AROOOO!


I DON'T CARE WHO YOU ARE... DON'T TRY AND STOP US! I'LL USE THIS THING AGAIN IF I HAVE TO!
LOOK OUT!
GRAAROOO!
EEEAARRGHHH!
ACE! AND YOU, GIRL! DON'T JUST STAND THERE STARING...
Beanie..?
AROOOOOOOOO!
KZZZT!
KZZZT!
...WE HAVEN'T TIME!

NEXT: DEAD STAR RISING

◆ CLASSIFIED ◆

MC117

◆ MAIL ORDER ◆

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WONDERWORLD 2

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◆ EVENTS ◆

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YOU ON WHO

Write to You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received.

ENRAGED OF BELFAST

This is my first correspondence with **DWM** since I first started collecting them from **Issue 87** and have had relatively little to complain about. But with **Issue 167,** I have a few grievances to air.

Firstly, who's brilliant idea was it to attach the Abslom Daak flexi-disc to the cover? When I got my copy it was creased and dented beyond listening! It could so easily have been attached to the inner pages of the magazine or better still, have been presented on vinyl or cassette. With a price increase of 75p you should have supplied the latter! OK, so there are twelve more pages than in **Issue 166.** If **DWM** became all colour it might just about compensate for the extra cost. I know of full colour magazines with more than 100 pages that only cost in the region of £1.20 to £1.80. Think of your younger buyers who may not be able to afford this new increase. It will do your magazine more bad than good.

But I'm not altogether a cold-hearted critic. I still fully enjoy reading your articles and think the artwork on the strip's improved immensely, with Arthur Ranson's work on *Fellow Travellers* my favourite to date. Could you please feature more strips with his work in future? That's about all and I hope I don't have to write again for the next couple of years.

Andrew Kennedy,
Belfast

Sorry about your flexi-disc Andrew. A few other readers had the same problems. The positioning was the usual place for a free gift but in this case it perhaps wasn't the best, we'll know for next time. If you send us the flexi-disc damaged by delivery, we will replace it but please include an s.a.e.

*On costs, the flexi-disc cost formed no part of **Issue 167's** cover price, which was based on the amount of editorial (i.e. features and photographs) used. Since our last big regular magazine (**Issue 150**) production costs have changed, hence the bigger rise. Giving you a greater variety of* Who *material – in response to previous readers' polls – also costs more money, the eternal bugbear of commercial publishing.*

*As we've said in the past, Marvel is an editorial based company and we don't seek to fill **DWM** with advertisements which keep the cover price low for magazines that are ad-based, produced by other companies. House ads are kept to a minimum (and inserted on a reciprocal basis) and if we do attract a large amount of advertising – and this hasn't happened while I've been editor – then it's general policy to up the page count of the Magazine accordingly.*

*The general response to **Issue 167** was very good. For example, readers such as **Christopher Geeves** and **Tony Amis** both felt the extra* Who *coverage was worth the increased cover price. As you can see, **Andrew Henrys,** the price of the Magazine didn't stay at £2.25.*

*We've pegged **DWM** below the £2 mark for the time being, taking into account the rise in production costs that are usually re-assessed on an annual basis. As part of that, we've also added four more colour pages. We hope you like them! One final letter of comment on these points –*

IMPROVEMENTS ALL ROUND

I'm writing to express my surprise at the excellent quality of **DWM Issue 167.** I became disillusioned with the somewhat repeated and boring format of a few years ago but have started to buy the magazine in the last few months and been very impressed by its excellent and varied content.

While *Doctor Who* is absent from tv screens (to return as part of *Def II,* i.e. fifty minute episodes?) the reading and viewing material connected with the show continues to be of the highest quality.

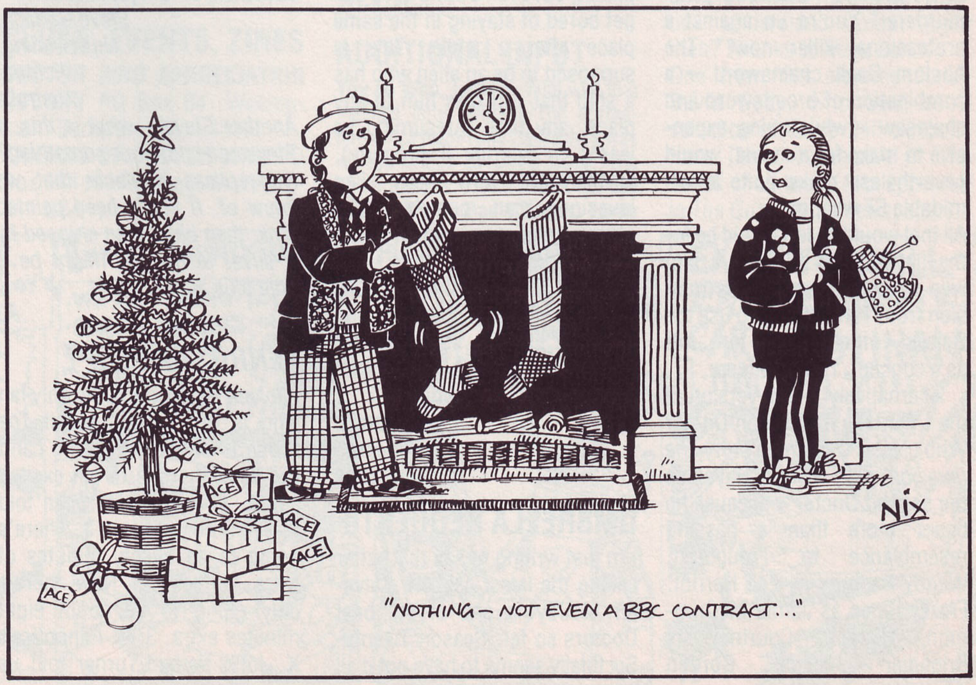
I hope you realise that your magazine has prompted me to buy a *Doctor Who and the Daleks* T-shirt at the ripe old age of 19!

Steven Garland,
Houghton-le-Spring,
Tyne and Wear

DAAK MOVES A GOOD MOVIE?

I just thought I'd drop you a line to let you know what I think of **DWM.** First of all, I'd like to congratulate whoever dreamed up *Fellow Travellers,* which saw Ace's debut in the comic strip. Not since *The City of the Damned* have I seen such a tour de force. The interviews are very good and informative, but slightly too long for my taste. Couldn't you trim them a bit? I'm sorry to see *Matrix Data Bank* go, as I did have a question for **DWM** I wanted answered – and still do, which is this: how old was Victoria Waterfield when Jamie and the Doctor met her in 1866 in the story titled *Evil of the Daleks*? It's good to see UNIT appearing in the comic strip, since they are an important part of the *Doctor Who* mythos, along with the Brigadier. Speaking of which, is there any chance that the luscious Brigadier Winifred Bambera will appear in the strip with John Benton? I discovered that John was Benton's Christian name by reading the advert for Reeltime's drama production, *Wartime.* And I'm sorry, but Peter Grimwade's explanation in *Mawdryn Undead* that Benton had become a used car salesman simply won't wash with me. After all, Benton signed the Official Secrets Act, and he'd make a pretty conspicuous used car salesman. Even the Master would recognise him!

Also, I like your attempt at a newspaper strip within **DWM.** I vote it a dead cert success, but ▶



"NOTHING – NOT EVEN A BBC CONTRACT..."

UNIT
CONTROL? PLEASE ANSWER. THE DARKNESS IS MOVING ALL AROUND ME...
CONTROL..?

◀ did we have to get the Daleks after *Nemesis of the Daleks?* I would have chosen the Time Lords myself, or the Toymaker. Still, I like your story so far. Now, about an Abslom Daak movie. . . I think it's a good idea, but only if taken directly from the original strip, though I disagree with Arnold Schwarzenegger as Daak, for that particular actor is very expensive and doesn't even look the part. The only suitable candidates for the part of Abslom Daak – Dalek Killer are Dolph Lundgren and Sylvester Stallone. Personally, I'd choose Sylvester Stallone. I mean, he even looks like him, and how can anyone possibly visualise Schwarzenegger saying: "I'm gonna kill every lousy stinking Dalek in the galaxy!" or: "Huh! You've gotta be quicker than that, you metal murderer! You're up against a professional killer now!" The Abslom Daak chainsword – a combination of broadsword and chainsaw – while being expensive to make for a movie, would nevertheless make quite a formidable SF weapon.

All that would be left would be for the film-makers (if such a film was made) to acquire permission from Terry Nation to use the Daleks – otherwise, no film. But as a concept, I like the idea.

Alternatively, a film version of the Patrick Troughton/Doctor Who classic Cyberman story *The Invasion,* with Melvyn Hayes as the second Doctor – because he bears more than a passing resemblance to Troughton, Wendy Padbury as Zoe Herriot, Frazer Hines as Jamie McCrimmon, Nicholas Courtney as Brigadier Alistair Gordon Lethbridge-Stewart, John Levene as Benton, Alec McCowen as Tobias Vaughn, Nicola Bryant as Isobel Watkins, Michael Jayston as Packer and David Banks as the Cyberleader – what do you think?

Lamorak Korving,
St. Albans,
Hertfordshire

NO YETIS IN TOOTING BEC

On the latest Season, now being shown in some of the United States and Australia for the first time:

Hey, the special effects are great and I love the characters, but all my friends as well as myself agree the Earth bit is getting a little old. It might be his favourite planet, but even a Time Lord can get bored of staying in the same place after a while. This is supposed to be an alien who has a ship that can take him to any place, any time (presuming he learns to operate it properly). Furthermore, how many alien invasions can possibly take place on the same planet, in the same country, in the same century! Perhaps the BBC will take this into consideration and give the Earth a little breather when (and I have no doubt it will) the series starts up again.

Steven Parfitt,
West Chester,
Ohio

UMBRELLA REQUESTS

I'm just writing to say that, after seeing the latest season, Sylvster McCoy is one of the best Doctors so far. Season Twenty-Six finally seems to have got it all right – good acting AND scripts. And then what do they do? Put the show in limbo again!!!

Does anyone know whether Sylvester McCoy's umbrella with the question mark handle is unique, or are there replicas readily available? I know many *Doctor Who* fans down here would love to get their hands on a copy of the Doctor's brolly! Perhaps the Great One (not Rassilon – I mean BBC Enterprises) could market these umbrellas? Does anyone know the name of the company who made McCoy's umbrella? If not, can anyone suggest some covert operation that may be able to reproduce one?

Well, I won't hold you up any longer, but I'll just leave you with this one thought: is the TARDIS really a lighter shade of blue in *Battlefield* or is it just the sun?

Steve Gerlach,
Nunawading,
Victoria,
Australia

Another Steve – what is this, a Steve convention or something? No replicas available that we know of. If you'd been painted pink, then blue, then chipped by a silver arrow you might be a little blue about events. . .

FENRIC – A FLOP?

Can you tell me if I'm the only fan who is not excited about *The Curse of Fenric* release? I can't see what there is to get excited about. Already we've been told three stories about it: 1. There's going to be twenty minutes of extra footage. 2. Now there's only going to be about eight minutes extra. 3: At Panopticon X, John Nathan-Turner told us that there was only going to be five minutes added.

I take it that everyone who's going to buy the video will have a video machine and so I would have thought that they would have taped the story last year?

Robert Jenner,
Reading,
Berks.

You must have read the 'Twenty Minutes Story' somewhere else, Robert, it's never appeared in ***DWM.*** *I imagine a lot of people did tape the story last year, but if that stopped people buying pre-recorded videos, why is* Black Adder *at the top of the BBC Video sales league? After all, that's been repeated far more times than any* Doctor Who *story ever has in Britain. I suppose we'll just have to see how the* Fenric *release does in February. . .*

LASTLY. . .

I'm writing to say a big thank you for the ultra-rare photographs of the Rill in **Issue 167.** After having spent about fifteen years searching, I was beginning to doubt if one existed. If possible, could you publish photographs of a Fungoid, Vaaga Plant and blank-faced Chameleon in a future issue?

I played *The Mind Robber* today and my enjoyment of it was somewhat marred by the junking of the tag-scene from the end of episode 5, contrary to what was stated in Gallifrey Guardian (**Issue 161**). So much for "unedited" recordings!

David C. Taylor,
Plaistow,
London

We're always looking for photographs such as those you mention, David. Any offers from readers? The preview tape DWM *received for* The Mind Robber *was unedited but the final commercial release, available after we went to press, was not. But more on that murky monster. . .*

With reference to the wording on page 3 of **Issue 167**, if a Rill has been on the loose for all these years, don't you think it's about time the police were informed?

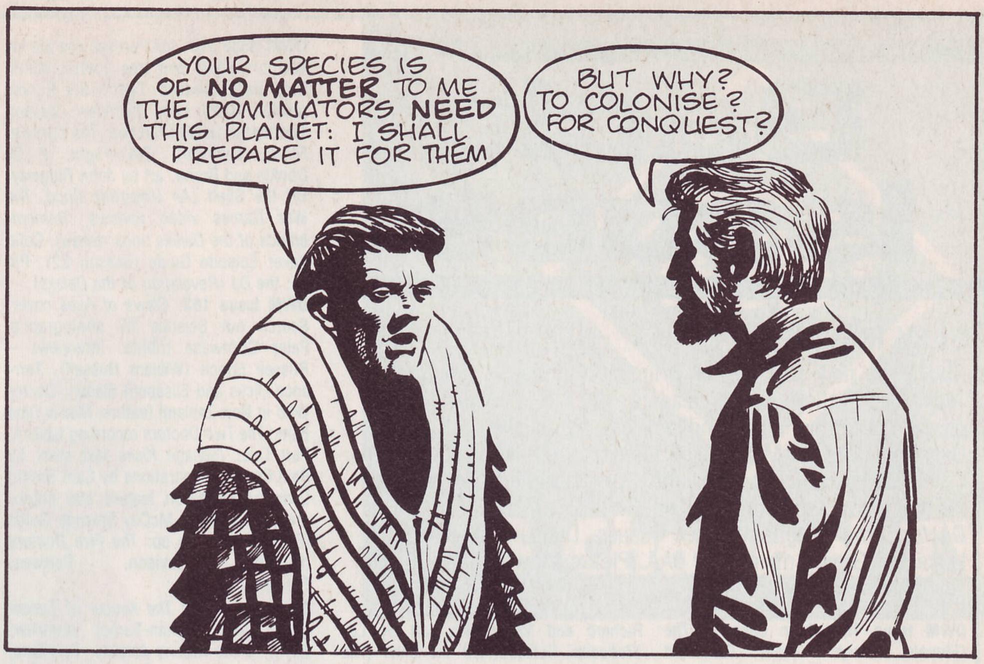
Luke McCulloch,
Aberdeen

IN BRIEF. . .

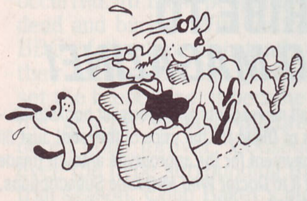
Elton L. Townend ("Dale House", Sandbank, Wisbech St. Mary, Cambridgeshire PE13 4SE) was among many **DWM** readers full of praise for Panopticon X – "It was the best weekend of my life". He'd like to get in contact with **David Adams** and **Alex Tate** who also attended the event. **Keith Nason:** "Holding Panopticon in my home town makes a real change. . . Jon Pertwee was a great showman, what a shame we'll never see him and Patrick Troughton live on stage together again." Keith joins us all in urging readers to pester the BBC until we get an answer on Doctor Who's future as a tv series.

Andrew Campbell (Ardossan, Scotland) is worried about the increased use of bad language on the tv show, citing swearing in both *Battlefield* and *Survival.* "Surely Ben Aaronovitch and Rona Munro can't be so short of vocabulary that they have to resort to swear words to portray a character's feelings. *Doctor Who* has survived twenty-six years with clean language (with a few blemishes) and surely my favourite programme can survive another twenty-six with it. I sincerely hope so."

Finally, **Garry J. Hole,** Coventry is another reader to ask about compilations of old *TV Comic* and *Countdown/TV Action Doctor Who* strips. For the moment, let's keep our fingers crossed.


YOUR SPECIES IS OF NO MATTER TO ME THE DOMINATORS NEED THIS PLANET: I SHALL PREPARE IT FOR THEM
BUT WHY? TO COLONISE? FOR CONQUEST?

DATA COILS



Entries 50p per word, cheques/Postal Orders/International Money Orders payable to **Marvel Comics Ltd.** Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

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PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC tv Centre, Wood Lane, London W12. **WRITE NOW – TOMORROW IS TOO LATE!** (2)

CLUBS, EVENTS, ZINES

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MYTHS AND LEGENDS – EXTRA WINNERS

It always seems to be Metro Music's competition winners that slip into the time vortex . . . nine runners up were missed off last issue's 'Winners List', who are: Neil Cameron, Glasgow G20, Scotland; Ryan Christensen, Woodbury, MN 55125, USA; David Haycox, Newport, Shropshire; Mark Hugill, Bath, Avon; Martin Killeen, Ilkeston, Derbyshire; Simon McLean, Potbridge, Nr Oldham, Hants; John Pettigrew, Fife, Scotland; Mr G. Smith, Corby, Northants; and Mr. C Watson, Largs, Ayrshire. Special thanks to Sarah Cheesman for compiling results for this and other recent competitions.

ADDITIONAL INPUT

You on Who, Letters: Who was that masked letter writer? The correspondence from Tony Darbyshire was in fact written by David Cody. The funny thing is, David hasn't noticed yet. . . **Those Radio Times, Issue 167**: the listings for tv was for BBC Television (it wasn't BBC1 until BBC2 existed). *Marco Polo* did not appear in a colour cover – only a colour banner graced this issue.

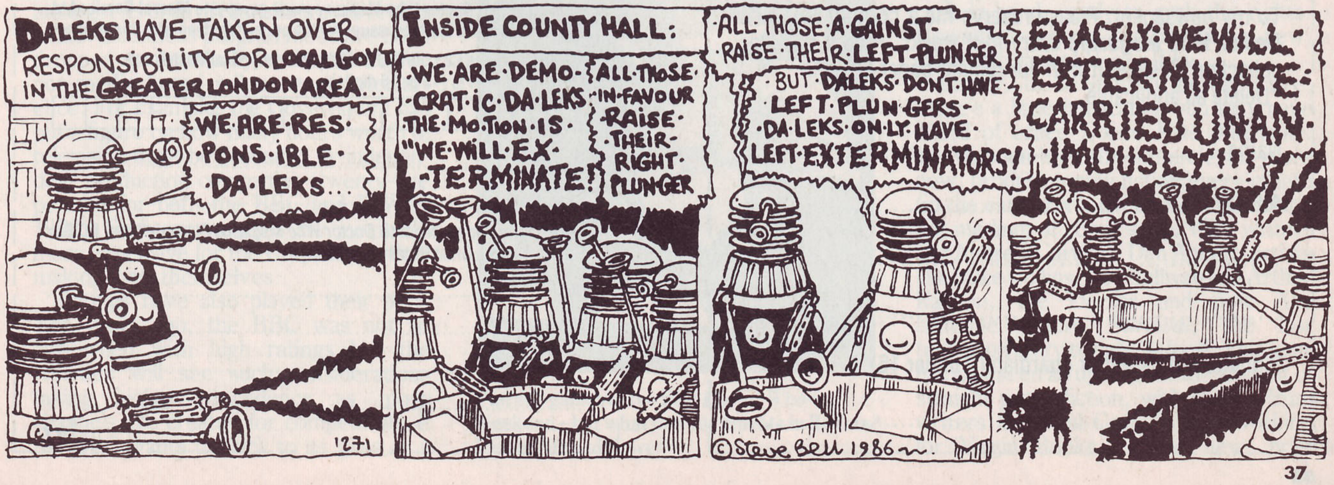
DON'T QUOTE ME ON THIS. . .

And another disparaging comment from the literary world, this time by Paul Theroux: My Secret History, published by Penguin. There on Page 384:

"We watched television – the childrens programmes' Blue Peter, Crackerjack *and* Doctor Who. *I thought there was nothing better in the world than to sit with my small warm son on my lap, watching these simple-minded programmes."*

Simple minded? Does Mr Theroux understand *Ghost Light* then? Thanks to Mark Benoy.

One from the aforementioned David Cody, who sent us a selection of Steve Bell cartoons from *The Unrepeatable If.* The series of cartoons first appeared in *The Guardian* (a newspaper).


DALEKS HAVE TAKEN OVER RESPONSIBILITY FOR LOCAL GOV'T IN THE GREATER LONDON AREA...
WE·ARE·RES·PONS·IBLE·DA·LEKS...
INSIDE COUNTY HALL:
·WE·ARE·DEMO-CRAT·IC·DA·LEKS·THE·MO·TION·IS· "WE·WILL·EX-TERMINATE!
ALL·THOSE·IN·FAVOUR·RAISE·THEIR·RIGHT·PLUNGER
·ALL·THOSE·A·GAINST-RAISE·THEIR·LEFT-PLUNGER
·BUT·DALEKS·DON'T·HAVE·LEFT·PLUN·GERS-·DA·LEKS·ON·LY·HAVE·LEFT·EXTERMINATORS!
EX·ACT·LY:WE·WILL-·EXTER·MIN·ATE:CARRIED·UNAN-·IMOUSLY!!!
127·1
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Back Issues

BACK ISSUES

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DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); Location Feature plus South West England Location Guide; Yeti feature; *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Dolan; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan; Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster; Matrix Data Bank; Season Twenty-Six Survey results; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up: the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25). Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

DWM Issue 164: *The Keeper of Traken* cover: John Nathan-Turner interview; *Terror of the Autons* Archive, Part One; The Two Nervous Breakdowns (*Two Doctors* recording feature), Part Two; Philip Madoc interview; *Fellow Travellers* strip, by Andrew Cartmel and Arthur Ranson Part One; Matrix Data Bank and Off the Shelf (*Mission to Magnus* book, *The Brain of Morbius, The Five Doctors* videos reviewed); Sylvester McCoy Episode Guide (Season 26). Pin Up: *The Curse of Fenric*

DWM Issue 165: Katy Manning cover; BSB Weekend Schedule; *Terror of the Autons* archive Part Two; Katy Manning interview; Foreign Locations Guide; *Fellow Travellers* strip, Part Two; Video FX: Dave Chapman interviewed, plus Matrix Data Bank. Pin ups: *City of Death,* Nicola Bryant.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; Warlord and War Chief Case Studies; Derrick Sherwin interview; Nicola Bryant interview; Collector's Corner; *Fellow Travellers* strip, Part Three; Making *Mawdryn Undead* feature. Pin ups: *Battlefield* and *Warriors of the Deep.*

DWM Issue 167: Merchandise Special! Free Abslom Daak Flexi-Disc! Interviews with director Waris Hussein, the series' recent musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special appraisal of former Producer Graham William's period on the show. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer – a prelude to our new UNIT story! Plus the first week of our proposed *Doctor Who* newspaper strip. **A FIFTY-TWO PAGE EXTRAVAGANZA!**

DWM Issue 168: Forty-Four pages including London Location Guide and interviews with director Paul Bernard and script editor Anthony Read. Plus *The Doctor in Holland, Into the Vortex,* Davros *Brief Encounter* by Paul Cornell and *Distractions,* the second prelude to our Mandragora story by Dan Abnett, Lee Sullivan and Mark Farmer and the second week of the proposed newspaper strip. Pin Ups are Jon Pertwee in Day of the Daleks and Tom Baker from Logopolis.

ALL PIN-UPS FULL PAGE, NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.

EVERYONE WANTS TO READ *DOCTOR WHO MAGAZINE*

NEXT ISSUE: We present a special adaptation of The Guardians of Prophecy, a Lost Story of the Colin Baker period by Johnny Byrne. Plus, a full interview with Ian Stuart Black, writer of The Savages, The War Machines and The Macra Terror. We also feature a special double page pin up of The Fourth Doctor, Leela and K9, more interview material with actors and backroom Doctor Who staff and Part Two of The Mark of Mandragora, as the Doctor and Ace delve deeper into the mystery surrounding The Falling Star Night Club. That's all in Issue 170, on sale 21st February. Be here in four weeks!

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THAT WAS THE YEAR...

BSB

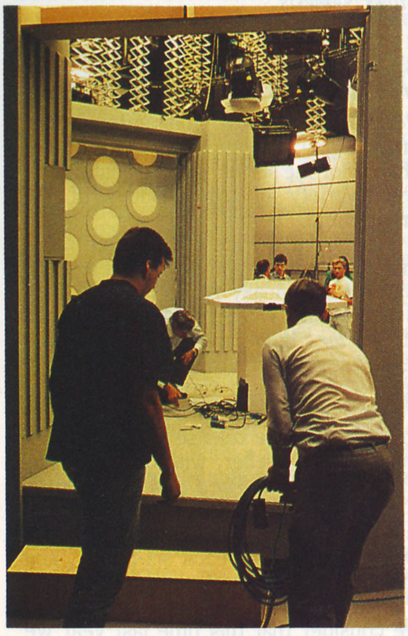
5 Channel TV

Gary Russell gives a personal overview of *Doctor Who*'s fate in 1990 . . .

To be frank, I don't think *Doctor Who* has ever fully recovered from the crushing blow dealt it in 1985 by Michael Grade. I do not mean that in a product sense, but in the public's perception of the show. Once the so-called cancellation had occurred, to most people the show was dead and buried. With the heads of the BBC of the time constantly using it in their battles with the government, who set the licence fee, it became something the general viewing multitudes considered gone forever. Consequently, not even the hype surrounding the infamous trial season, Colin Baker's highly unprofessional removal and the 'Sylvester McCoy versus *Coronation Street*' so-called ratings war has really reminded Mr and Mrs Joe Public that a show that was drawing ten million viewers ten years ago was still there to be enjoyed.

Consequently, the loss of the programme now is not really appreciated or even noticed by the self-same viewers. Indeed, it is a sad fact of life today that the BBC don't only count *Doctor Who* amongst its crop of casualties over recent years. Countless programmes have been dropped or drastically reshaped due to non-media based influence or interference. For example, the Government has put a figure on how many hours worth of television must be produced by independent production companies (twenty-five percent for both the BBC and ITV by 1992). Such programmes are inevitably more expensive for the Corporation than making them themselves.

Ratings have also played their part. Ten years ago, the BBC was not so concerned with high ratings but the Nineties will see such considerations taking higher precedence as more channels are created for competition. If the BBC wants to stick to its guns as a public service, non-advertising, non-Government funded independent production company, it has to fight hard and dirty against both satellite and terrestrial channels. That means that a programme like *Last Of The Summer Wine* which gains thirteen million viewers automatically has to take precedence over *Doctor Who*, regarded as a highly expensive programme to produce and which only grabs the attention of four million. All right, so it's against *Coronation Street*, and four million is very healthy indeed in that slot. The BBC is nevertheless more money conscious than ever (it is unfortunately run by business men, not ex-producers or people interested in the creative aspects of the industry) and has to go with the majority of popular viewing.



Fun and games at the BSB *Doctor Who* Weekend – but what now for repeats in Britain? Photo © David Howe.

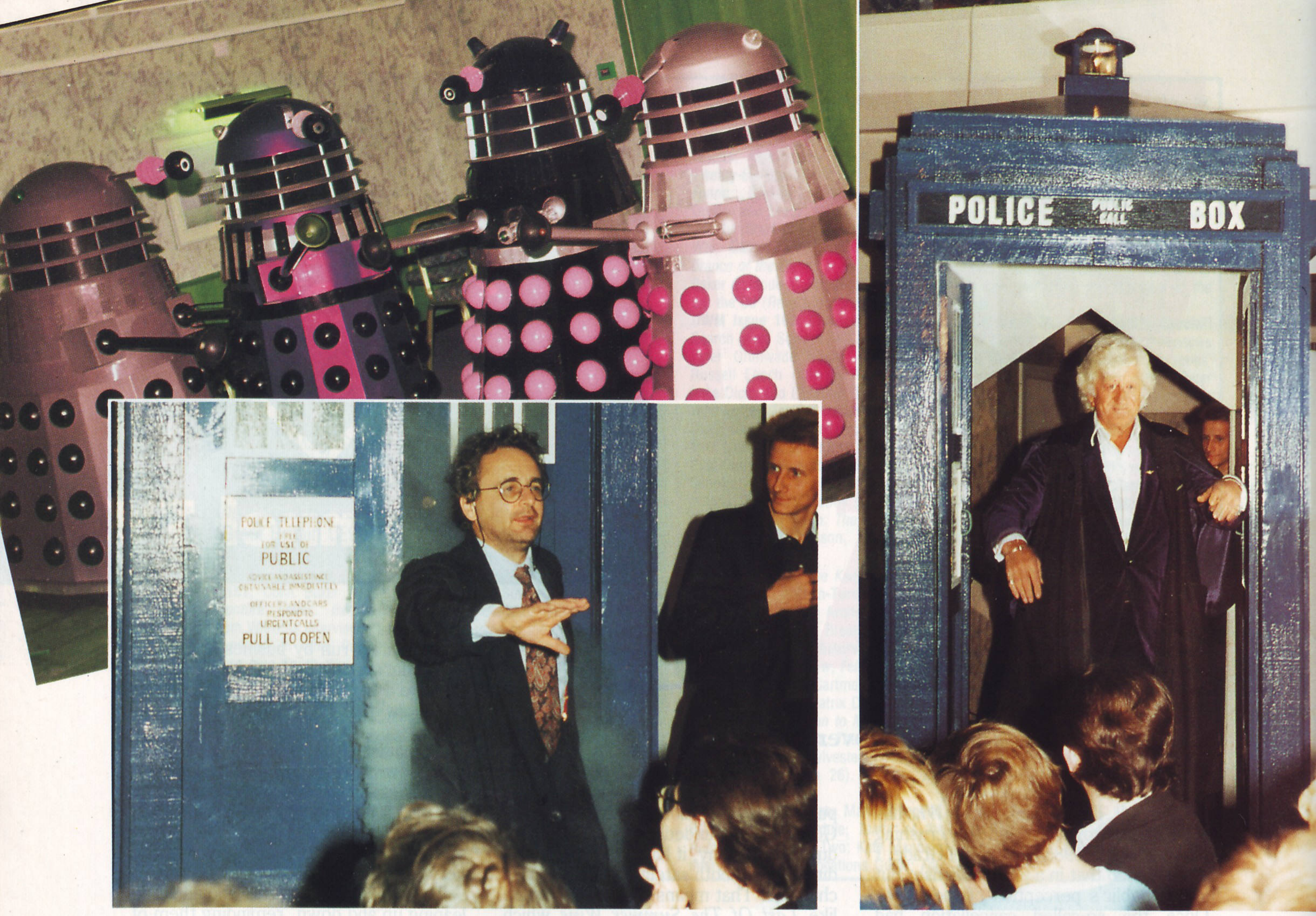
All that is by way of saying that I know, you know and all our friends know that the lack of *Doctor Who* being produced in the short term is a great shame and, really for us, quite outrageous. Unfortunately, to the BBC it's one tiny cog in a very large, complicated wheel.

That doesn't mean we shouldn't be leaping up and down, reminding them of what they've let go, how much money it makes through overseas sales, merchandise etc, but it might help explain why when you phone the BBC's Information Office to log your protest, you are given a short and (hopefully) sweet 'Thank you, your comments have been noted. Unfortunately, no decision has been made on the future of *Doctor Who* yet' or words to that effect.

NOT ALL DOOM AND GLOOM

But the last twelve months have not been all doom and gloom – far from it, in fact. All right, so the BBC are not making *Doctor Who* any longer and no independent production company appears to be leaping forward, sensible amounts of cash in hand, ready to grab the rights. However, others *are* producing new, fresh and original *Doctor Who*.

Firstly, to be entirely introspective, there's a little publication you may have heard of called *Doctor Who Magazine*. We've been here for some eleven years now, producing new fiction every month (in the early days, every week!) through the medium of comic strip. With writers like Andrew Cartmel, Dan Abnett, artists like Mike Collins, Lee Sullivan and Arthur Ranson, the Doctor and now Ace continue where *Survival*, the last television story to date, left off. This year has also seen an upsurge in the amount of straight prose fiction, with stories from writers like Paul Cornell, now working for Virgin Books, or the new, brief ▶



Panopticon X: the big British fan event of the year, graced with splendid appearances by Jon Pertwee and Sylvester McCoy. Photos © John Ashton.

encounters, like the recent one by John Lucarotti. Then there's been the graphic novel, bringing together Abslom Daak, Dalek Killer and, needless to say, his arch nemeses, the Daleks. Whatever happens to the tv show, Marvel will continue to tell stories in a variety of forms to keep the programme alive.

Similarly, Virgin Books, having exhausted their available stock of tv scripts to put out via Target Books, have announced their venture into longer, more mature novels. These again suggest events and stories with the Doctor and Ace beyond *Survival*.

The first four books will start under the Time Wyrm banner, kicking off with John Peel's *Geneysys*. Anticipation for these four books has been so high that Virgin have confirmed a further three, again forming an, as yet unannounced, linking theme. Virgin seem set to continue these books indefinitely, another outlet for keeping *Doctor Who* alive and ongoing.

Of course, there's also a very large backlist of tv adaptations around, many now being rejacketed with Alister Pearson's fine artwork. This year has seen some of the very best books for many years, featuring Doctors old and new. Apart from excellent works like *The Curse Of Fenric*, *Ghost Light* and *Remembrance Of The Daleks*, we also had *Planet Of Giants* and *The Space Pirates* to remind us of the show's black and white era; plus of course another in their Missing Episodes run, *Mission To Magnus*, featuring my favourite monsters, the Ice Warriors!

Other books out this year included another in David Saunders' Encyclopedia series and a paperback version of David Banks' excellent ('scuze the pun) *Cybermen* book, with updated photos from *Silver Nemesis*.

VIDEOS AND REPEATS

Perhaps the most momentous, and encouraging, events of 1990 was the chance for the series' fans' to finally see a wide variety of old episodes of the programme.

Firstly, BBC Video, a division of the much (usually rightly) maligned BBC Enterprises, finally realised that if they issued Home Video pre-recorded tapes of *Doctor Who* unedited, with title sequences intact, they would actually sell! A quick scan through the year's Video Top Twenty charts will confirm that every single release became something of a bestseller, with ones like *The Five Doctors* and *The Dalek Invasion Of Earth* storming ahead. Of course, there is a slight bitter taste at having to fork out twenty pounds for each six-parter, and the cutting of the end credits of *The Web Planet*, but nothing can be perfect. When we consider that this time last year we were getting very badly edited together stories, with rather tacky photo-art composite covers, 1990 has been one huge improvement. The future of the videos looks so very healthy, it seems almost too good to be true. The releases are following in Australia and let's hope the United States gets the same treatment soon.

Secondly, there was BSB. Was being the operative word. At the start of the year British Satellite Broadcasting officially confirmed that when they started broadcasting in April 1990, there would be a twice a week slot entitled *Doctor Who: From The Start*. A great many of us dashed out to rent or buy our squarials and although at the start we had a long wait to get them (by June though, the waiting period was – on average – five days), it seemed worth it. *An Unearthly Child* followed by *The Daleks*… but where was *The Edge Of Destruction*? *The Aztecs*? *The Keys Of Marinus*?

For some obscure reason, BSB chose to only show stories already available on BBC Home Video! This obviously seemed somewhat daft and so, taking up BSB's offer to do so, we let them know! Right from the word go, BSB claimed they were the channel that listened – and they did. September this year saw an event unprecedented on British (and world) television. An entire channel devoted an entire weekend to showing non-stop *Doctor Who*, old black and white stories, including *The Aztecs*, *The Space Museum* and *The Edge Of Destruction*. Colour was represented by the two Sixties Dalek movies and *The Three*

Doctors and in between all of this were documentaries (the first British repeat of Melvyn Bragg's excellent 1977 BBC show *Whose Doctor Who?*) plus interviews with the stars and production folk from all eras of the programme.

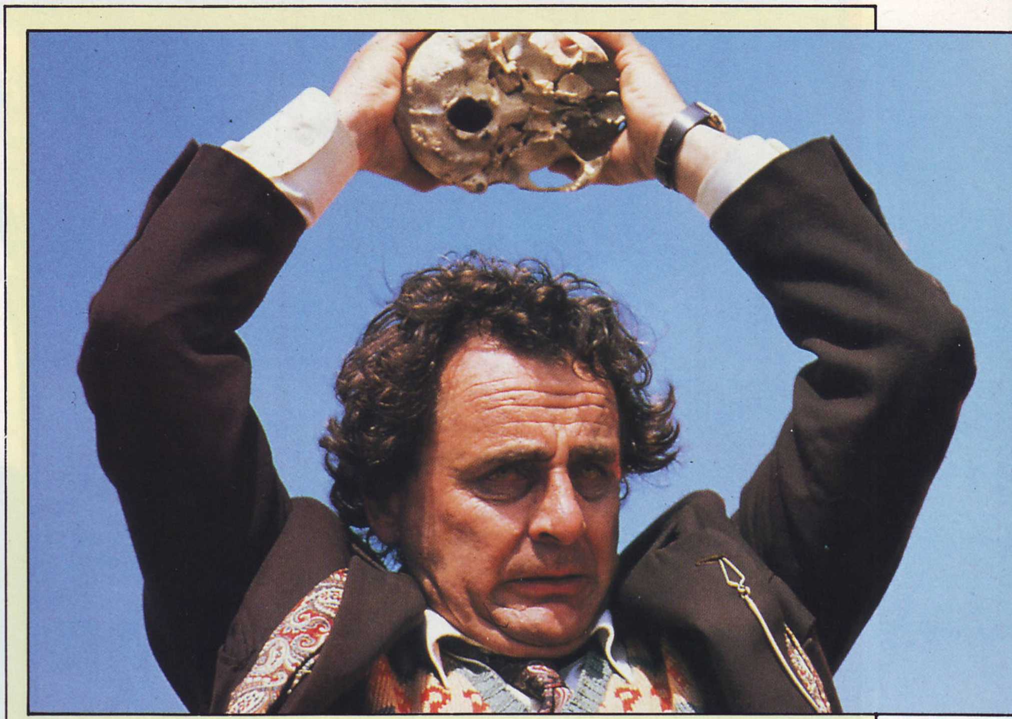
Finally, putting paid to those moaners who don't understand why odd 'Missing Episodes' being discovered is worthwhile, BSB aired the two existing Yeti episodes, *The Abominable Snowmen: 2* and *The Web Of Fear: 1*. Another good thing to spring from the weekend was a promise from BSB that as of October 1990, they would start at the beginning of *Doctor Who* again. This time however they would transmit every complete story that existed in the right order – so we now had *Doctor Who: The Hartnell Era*. The whole weekend was a momentous occasion indeed, and one both BSB and its viewers were delighted with.

Plans were in the pipeline to have another go for Easter 1991, concentrating more on the Pertwee and Tom Baker eras. But then disaster struck when, in November this year, BSB merged with the rival satellite station, Sky. The final effects of this merger have yet to be assessed but there was one major difference in policy between BSB and Sky, invloving the actors' union, Equity.

BSB, the BBC and Equity had struck a very important deal over shows like *Doctor Who, Dad's Army, Secret Army, Are You Being Served?* and other BBC shows they were repeating. A lot of the high repeat fees that rule out repeats for the BBC were waived by Equity because apart from reruns, BSB was also creating its own drama and Light Entertainment, thus creating more work for Equity's members. No such agreement exists with Sky – indeed, Sky have no plans to generate new drama or LE, and as a result, as the merger occurred, *Doctor Who* seemed to have become a victim of circumstance and may once again have disappeared from British tv screens. But all, again, is not doom and gloom – the undeniable success of *Doctor Who* on BSB cannot have escaped the owners of the new station and hopefully they will soon be sitting down with BBC Enterprises and Equity to try and create a new code of practice that will enable the new BSB to carry old BBC programmes. Meanwhile, it's back to BBC Video to keep us well equipped with vintage *Doctor Who*, and remind us of the past.

And the future? Well, as I've said, it's certainly bright – more videos of the past, more books of the future, more comic strips of what may be and above all, a wave of optimism that keeps the fires of *Doctor Who* burning for us, whilst never forgetting to remind the BBC that ultimately what we want, need and request is the return of *Doctor Who*, preferably with Sylvester McCoy and Sophie Aldred, two of the most dedicated and caring of actors ever to have been involved with the show, in their familiar roles. Until then, keep watching the videos, reading the books and above all, keep up with *Doctor Who Magazine* where everything there is to know and tell about the programme can be found.

BSB-Sky Merger Latest: Page 7 ◆



INTO THE NINETIES

Chaos seems to reign over British television as 1990 draws to a close, with changes taking place that are making waves throughout the industry here. More tv stations are competing for the same audience share and dwindling advertising income. Quality programme making, even with co-production, is becoming increasingly expensive. ITV has its own troubles, but the BBC's Charter comes up for renewal in 1996 and this major event is having a significant effect on programme planning and income generation for the Corporation in the Nineties. The possibility that the BBC may even lose that Charter and its licence fee income cannot be ruled out.

As the BBC comes to terms with these events and discusses a programming strategy to compete in a potentially savage new market place, the future of *Doctor Who* must seem of little importance to the mandarins of the famed BBC Sixth Floor, an attitude which is a grave mistake. It's programmes like *Doctor Who* that can, given a chance, help maintain the Corporation's audience and income in future.

The response to broadcasting changes so far seems to be very divided. On the one hand, there seems to be strategy of ditching old shows in favour of new ones with similar formats, to maintain large audiences. A second and more realistic attitude appears to be recognition of the break-up of audiences and selling 'television product' to specific audiences directly, through satellite, cable and subscription services, like BBC Select. Unfortunately, these smaller services do not at present seem to have the resources to develop new programming and as anyone can tell you, repeats eventually wear thin – audiences are always looking for something new. If implemented however, the junking policy will prove the most damaging of the two, despite generating new programming. It totally ignores the solid audience base older shows such as *Doctor Who* have built up, evolving with its own audience and providing significant options for spin-off shows and merchandising. Anyone who suggested *Coronation Street* should be taken off the air because it was an old show – it began in 1961 – would be considered mad. And yet the future of *Doctor Who*, which the BBC knows is popular enough to damage that soap's ratings, is now in doubt!

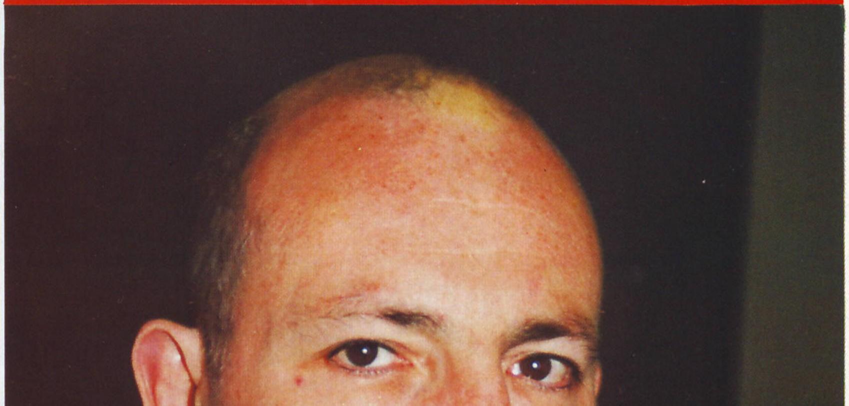
Since *Doctor Who*'s format is unique, finding a replacement series could be very difficult! It's also a very open format, one of the primary reasons for the programme's survival over such a long period. That's helped it adapt according to the audience of the day. It deserves the chance to continue to do that in the Nineties, as it was promised.

There's still room for further changes and new ideas. The revival of *Star Trek* in the United States and the ratings it is acheiving is surely testament to the adaptibility of science fiction tv. More importantly, companies investing in licensed merchandise now seem to be recognising the value of long term character recognition. As a show with a twenty-seven year history, there can be no denying Doctor Who is a household name in Britain. With a well publicised commitment to a new series, plus a little encouragement and support, it can be so again.

The future of British television is wide open for considerable change and considerable uncertainty, so it's hardly surprising that decisions on actual programmes are still being delayed. However, the longer *Doctor Who* and other older shows remain out of production, the greater the danger audiences will slip away, just as the BBC fears. Television in the Nineties *is* going to be different. *Doctor Who* may be old but it's never been stale and it's always been prepared to change with the times. Give it a chance!

John Freeman

Darwin's Delight



Carl Forgione at PanOpticon X.

As part of the formidable ensemble cast that performed *Ghost Light* in Season Twenty-six, actor Carl Forgione contributed more than most in his rendering of the Neanderthal manservant character, Nimrod. He was called on to don costume, make-up, mouthpiece *and* walk a very peculiar walk. Hot on the heels of his latest convention appearance at PanOpticon X, *Doctor Who Magazine* spoke to this versatile performer to discover how he was chosen for the part, and more. . .

Since his first paid acting job in 1964, carrying a spear for the Royal Shakespeare Company, Carl Forgione has amassed an incredible back catalogue of stage, film and television credits to his name. After featuring in some of the most noteable films of The Sixties, *Joanna* and Antonioni's *Blowup* included, it was Seventies' *Doctor Who* producer Barry Letts who furnished the actor with some of his first small screen appearances.

In 1974, whilst Letts steered *Doctor Who* into its most popular era, he also chose to direct Jon Pertwee's last, regular story as the Doctor. "In *Planet of the Spiders* I played a character called Land," recalls Forgione, "but it was an unimportant role. There were about five of us, all playing villains, with (the late) John Dearth as the head, and it went down from him and I think I was probably second from the end. I was just there all the time, occasionally saying odd lines and I did a lot of chanting, a lot of 'omming'!"

Before his more recent brush with the Seventh Doctor in 1989, Carl Forgione was to take parts in *Jesus of Nazareth, The Citadel, The Borgias, South of the Border* and even enjoyed a three-month stint as Paulo in *Emmerdale Farm* with Frazer Hines. *Doctor Who*-directors Pennant Roberts cast him in the third part of the first *Blake's 7* series and Graeme Harper in one of his *Star Cops* episodes. "A very good friend of mine, Graeme's asked me to do lots of very good parts since doing that – hardly any of which I've been able to do."

Recently, when director Alan Wareing was casting *Ghost Light* – the first of his two stories for the Twenty-Sixth season – Forgione was performing in Neil Simon's play *Brighton Beach Memoirs* at a repertory theatre in Coventry. Wareing remembered him as an actor he had met for a part in *Casualty* (which he didn't get) earlier that year. "I got a call from Alan," elaborates the actor. "Would I come down to London to see him for this character of a Neanderthal? And I thought, 'Neanderthal?' It didn't twig to me that I might be wearing make-up. 'Neanderthal? I don't look a bit like a Neanderthal. What's he talking about?' Anyway, I travelled down on a day return and met Alan in his office. He said, 'Well, I just don't know about this character. It doesn't look like you. It probably doesn't sound like you. I mean, it's nothing like you really.' So I said, 'What am I doing here then?'
'Oh, we'll probably do a bit of make-up.' he said.

"So I tried a few different voices, which he thought were quite interesting, and then he asked me to go and meet John Nathan-Turner, so I read the part for him. First of all we tried it a bit more bestial, grunting, but John thought that might be a bit wearing after a while. He was probably right. They both seemed to quite like what they saw and I capered around the room a bit doing funny sort of Neanderthal walks. I don't know what they were like, I was just using my imagination all the time.

"I had played Caliban in *The Tempest* – a kind of half-man, half-monster – so I was using bits and pieces of what I'd learnt from that. I didn't hear anything for about three weeks and thought I hadn't got it but then they came back to me and offered the part." The reason for the delay? "They'd been altering the script and weren't sure what they were going to do *but* that they would very much like me to do it."

Undoubtedly one of the most interesting and complex stories that year, it is often joked that Marc Platt's script for *Ghost Light* was for the most part unfathomable. When he first received the script, this actor's reaction was no

Nimrod (Carl Forgione) in *Ghost Light*: in awe of the Doctor? Photo © BBC.

exception. “I liked it very much, but no, I didn’t understand it. I still don’t understand it. It’s actually quite an interesting script and has got all sorts of things in it which you can’t really grasp – certainly not on the first, or second, or even third sitting. I think there’s probably a lot of dark, Victorian meaning, Victorian pysche, in there though I don’t know what it all means. I definitely liked the character but still hadn’t realised how much make-up there was going to be. Alan had only talked about building up my forehead and I thought I’d be vaguely recognisable. Little did I know!

“When I arrived at the rehearsal rooms, for the readthrough, I saw Michael Cochrane, who I knew, and Sharon Duce I think I knew vaguely from somewhere. And, of course, I’d worked with Sylvester in 1974 or ’75, after *Planet of the Spiders*, at the Stratford East Theatre Workshop, in a French farce called *Italian Straw Hat*.

“During rehearsals I learnt the full extent of the make-up. They took a rubber cast of my face, just to get everything right, and I had various tests throughout. They experimented with putting on a huge false nose with flared nostrials which really didn’t work. I didn’t like it at all and luckily Alan didn’t either. So then they just built it up with some putty and decided I would have a sort of, protruding upper jaw. I had to go to my dentist to have this thing fitted, which was very much like a gumshield really. I had asked for that quite quickly because if I was going to have something in my mouth that would affect my speech, I was going to have to learn to speak with it.

“I didn’t have to do a lot with my voice when it came to it, Nimrod being a very polite manservant, I just used a little bit of Caliban which Alan seemed to like very much. The mouthpiece gave it that slightly different feel and it just seemed to work.

“I’d gotten a couple of books about Neanderthals and studied how they looked and about their stance. That’s where I got the walk from and the fact that they had their arms hanging down like that. It was fairly authentic. It all developed quite slowly over a period of time – a kind of gentle evolution – there was no great change.

“Ace calls him Tarzan at one point and he’s meant to be very strong but he’s actually very gentle as well. Again, that’s partly me, but I based it on the supposition that Neanderthals were very gentle and caring people – compared to other prehistoric men. Apparently they found this out when they unearthed Neanderthal graves and some of them had been deformed but still lived to a comparatively late age. People were dying then at thirty-five or forty and yet these people had been thirty-five when they died. Other societies would have killed them off – supposing they were useless – and from this they summised they were quite caring people and also, I think, quite artistic. They would fight, and hunt, but amongst themselves they were very gentle and I took my cue from that.”

During the studio recordings, the make-up took up to an hour and a half to apply, and Carl found himself arriving at Television Centre well before the other cast members. “I used to be called for eight o’clock to be ready to rehearse and record by ten. I had a very good make-up assistant (Helen Johnson) and she eventually got it down to an hour and twenty by the fourth day. She started with this prosthetic thing for my forehead, then there was the wig, eyebrows and sideburns. Then she had to start doing things to my eyes – shadows to make them deep set and more general stuff to make my face appear boney.

“It wasn’t actually that uncomfortable when it was all on but when you wanted to scratch, it was difficult. Once or twice my nose even fell off because it was putty, under the lights. As soon as I started to sweat a little bit the floor manager would say, ‘Sorry everyone, Carl’s nose has fallen off. We’ll have to re-take that one. It was quite funny.

“The difference in *Doctor Who* between 1974 and more recently, it seems to me, is the kind of cachet, or cult status that it now has in the acting profession. You say ‘I’m doing *Doctor Who*’ now and everybody’s very envious. Then I don’t think they were – it was just another job. Great fun, but just another job and it was only just starting to become a cult. Very well-known actors will do bit parts, or cameo roles in *Doctor Who*. It’s because everybody loves it now. It has this thing about it.

“As some of use said at the time, where else can we indulge our fantasies to such an extent? We were all larking about in rehearsals – I was doing my funny walk, Michael doing his explorer’s bit. Normally, in television, you’re cast in much more restrained and *type* sort of roles. I mean, to look like what you look like and sound like what you sound like. You rarely get the chance to really characterise in that sense. In *Doctor Who* you can do all of that and do it with relish. A good part, a nice job.”

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Interview by John B. McLay

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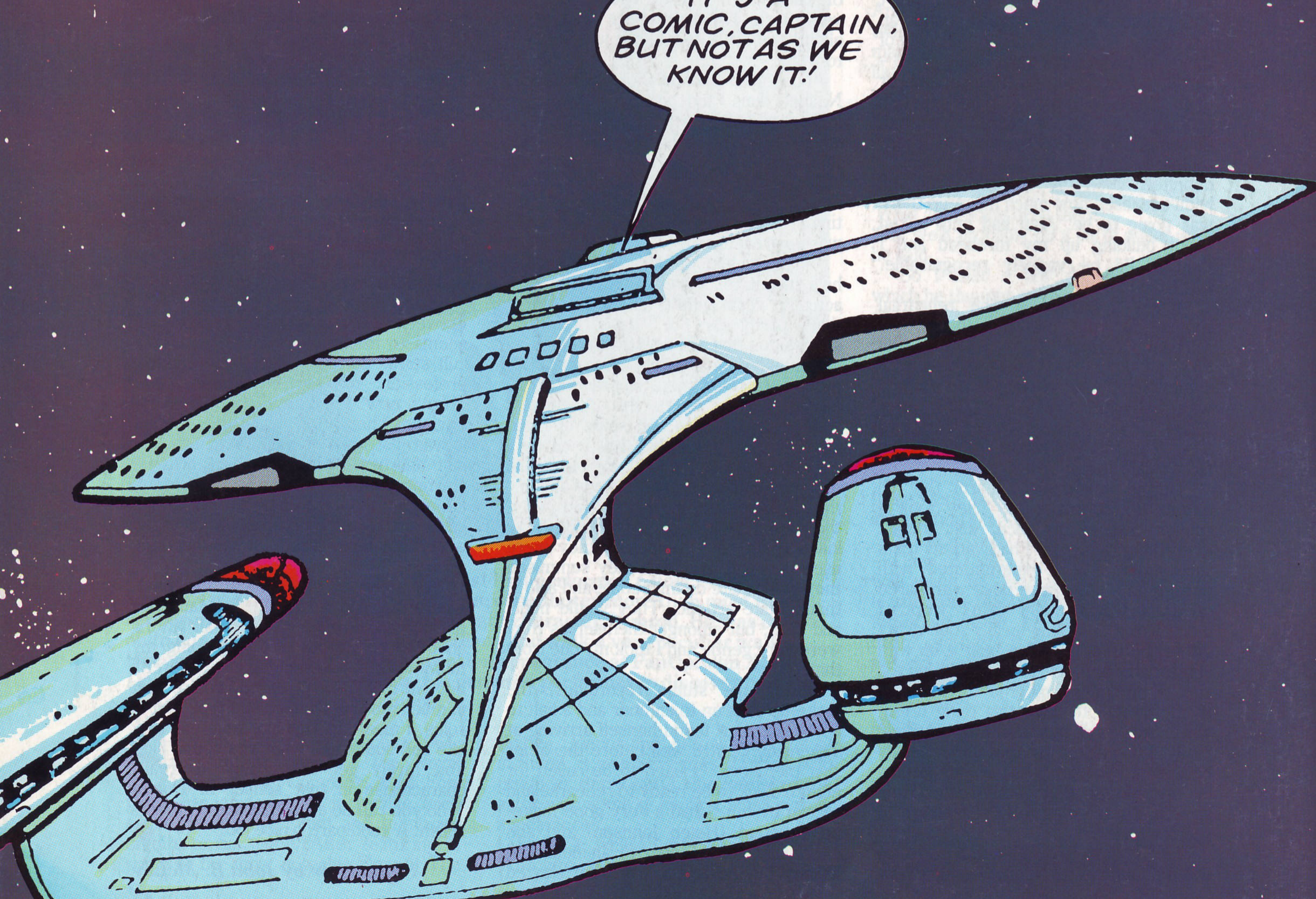
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